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LITERATURE.

Lautrec. By John Payne. (Pickering.)

THE reader of *Lautrec*, when he finds that it is a poem on a vampire, will probably be inclined to apply a famous Talleyrandism to Mr. Payne, and to say that he writes poetry with a good deal of courage. The vampire superstition is undoubtedly one which has capabilities; but it is hardly an easy one to treat at length in English verse to-day. We, however, have no prejudices on the score of subject, and are prepared to welcome good poetry, whether it be about vampires or about broomsticks. The only demand we make is that it should be good poetry. Let us see, therefore, whether *Lautrec* fulfils this indispensable condition.

The poem is in monologue, the speaker being the vampire herself. She is the daughter of a king; she is wooed by a noble knight who leaves her to follow a crusade, and in her grief she falls into a trance which is mistaken for death. In the chapel where she lies in state the evil influence of the moon inoculates her (according to one form of the superstition) with the vampire poison. She revives, her knight returns, they are wedded, and her fiendish possession is fatal to both. Such is the argument. Of the style of treatment we cannot do better than give a specimen.

"The lisp of lutestrings smitten soft
Hymning the golden allegresse
Of wedded love, the silver stress,
Of choral songs—that soared aloft!
Till all the air was one caress

Of silken sound—had died away.
A spell of silence held the night,
Broken of nothing save the light
Rustle of leaves and breeze at play
And drip of dew from Heaven's height.

The nightingale upon the tree
Did with her summer-sacring note
Hallow our happiness. By rote
All that love knows of sweet did she
Pour hourlong from her honeyed throat.

The kisses of the summer air,
Laden with spiceries of Ind,
Came floating on the flowerbreathed wind;
Through the wide casement free and fair
The summer night upon us shined.

And in the perfect peace of sound
The running ripples of the stream
Like harpings afar off did seem
To bear the birdsongs, as it wound
Along the meadows, all agleam

With diamonds of the dreaming stars,
That glittered jewelled in the blue
Of that sweet night of summer new.
There looked no light from Heaven's bars
Save their bright cressets flickering through."

We believe this to be a most favour-

ably representative piece. Yet the faults of Mr. Payne's style are at once apparent in it. Laboured as this picture of a summer night is, does anybody get a total impression from it? We confess that we do not. The details are so numerous, so tortured and twisted by the language, that we cannot see the wood for the trees. Then, too, how is it with these details themselves? Is the "lisp of lutestrings" worth anything except by the artful aid of alliteration? Is Mr. Payne's mother-tongue so poor that he is driven to French for his "golden allegresse"? Is there any intentional contrast between the golden allegresse and the silver stress? Is stress a suitable word for avowedly soft music? We might multiply these demands almost for every stanza. But perhaps we need not go farther than "summer-sacring" for an illustration of the faults of Mr. Payne's language. One in twenty of his readers will by accident know that the sacring-bell is the bell rung to warn the faithful at the consecration of the Eucharist, and will guess that Mr. Payne means to indicate that the voice of the nightingale performs a similar function in advertising summer. To the other nineteen "summer-sacring" will be as blessed or cursed a word as Mesopotamia. We are certainly not of those who insist on pedestrian language in poetry. But the choice between Dr. Watts and Lycophron is surely not peremptory. Moreover, Mr. Payne's anxiety to multiply images and adjectives often leads him into positive absurdity. "With diamonds of the dreaming stars, that glittered jewelled in the blue" is simply childish. As to the conduct of the ripples of the stream, we really cannot attempt to determine its real nature.

This task of verbal criticism is by no means a grateful one, but, unfortunately, it has to be done now and then by way of exposing false fashions in poetry. Everyone knows that for the last ten or twelve years a much greater latitude of choice in subject and a much more ambitious style of language have been allowed to the poet than was once thought proper. But it is the poet's business to justify this licence. We have not the least objection to vampires treated in the manner and language of Gautier; we have a very strong objection to them treated in the manner and language of Mr. Payne. That manner seems to consist in the piling-up of the most out-of-the-way and anomalous phrases and images with a fond belief that it will "come right," as children say. Unfortunately it does not come right. When in the compass of the same short poem a writer has these three lines—

"The thaumaturgic splendour shone."

"In fiendis brain that surge and swell."

"My senses failed me and (ywis)

I knew no more."

he shows that propriety of language is something which he does not in the least understand. To begin with, "ywis" followed by "I knew not" is worthy of a schoolgirl; and the use of such a word as "thaumaturgic" in a poem where "fiendis" and "ywis" are admitted reminds one chiefly of the "Groves of Blarney," or the "Abbey of Quedlinburg." We may add a few

more such things, culled almost at random:—

"Sternier aye and fiercalier
Desire burnt in me."

Why is one of these comparatives an adverb and the other an adjective?

"One by one, upleapt,
The hell-hounds startle from their lair."

"Upleapt" is not English.

"And more especially my sight
Sate on the glory of his throat."

Imagine sight sitting! But it is time *claudere rivos*. We do not fear that the reader will wish to drink more.

There is no end to these absurdities in *Lautrec*. The author has a fair command of versification, but we fear we can hardly allow him any other merit. The best things in the book (though the extravagant wording even of these destroys their interest) are the passages describing the throes of demoniacal possession felt by the vampire. These recall and sometimes almost echo a wild but powerful poem of Mr. O'Shaughnessy's on the kindred subject of lycanthropy. A comparison of *Bisclaveret* and *Lautrec* will repay the poetical student, and he will not, we think, have much difficulty in seeing why the former is good while the latter (as we fear we must, without qualification, pronounce it to be) is bad. A poet who does not know how to use words is something like a general who does not know how to use soldiers. He may, like the unlucky "participle passé du verbe trop choïr," have an excellent plan. He may have the profoundest knowledge of the theory of poetry, and the most learned acquaintance with its history and traditions. Mr. Payne, we should say from this and his other works, is in this case. But when it comes to the writing of poems something more than all this is wanted, and that something Mr. Payne has not got. If anyone chose to pick the whole of *Lautrec* to pieces as we have picked a stanza or two, and as Macaulay picked poor Robert Montgomery's poems, he might furnish forth one of the most complete treatises on poetry as it should not be that has ever been written.

GEORGE SAINTSBURY.

Lanfranc, Archevêque de Cantorbéry. Par J. de Crozals. (Paris: Sandoz & Fischbacher.)

Huss et la Guerre des Hussites. Par Ernest Denis. (Paris: Ernest Leroux.)

THE first of the above works is of considerable value. M. de Crozals has sought to form his impressions of Lanfranc and this age at first hand, and with this view has laboured manfully and not unsuccessfully to extract the kernel of truth from contemporary, or nearly contemporary, documents—from the pages of Milo Crispin and the *Chronicon Beccense*, or from Eadmer, William of Malmesbury, and the perplexed narrative of Ordericus Vitalis. English scholars will, however, be disappointed to find that along with so much genuine research the author has exhibited a singular disregard of the most modern authorities, and that while in his list of works referred to he names Sharon Turner, Henry, and Lingard, we look in vain for those of Palgrave, Stubbs, and

Freeman. "Le récit de la conquête de l'Angleterre par les troupes de hasard réunies sous la main de Guillaume de Normandie," he says, "n'est plus à faire," an assertion to which we may readily yield assent, though none the less surprised to find that the writer holds that the task received its final accomplishment at the hands of Thierry. Other indications of defective research are not wanting. M. de Crozals discusses the question of Lanfranc's legal education and of the study of law in Lombardy in the tenth and eleventh centuries without once referring to Savigny, from whom he would have derived considerable assistance. He takes as an illustration of the education of the period the description of the teaching of the monks of Croyland given in the spurious continuation of the *Chronicle of Ingulphus*, attributed to Peter of Blois. In an admirable account of Berengar, he fails to take note of the long-lost treatise by that writer, found by Lessing at Wolfenbüttel, and edited by Vischer in 1834. It is but his due, however, to admit that, notwithstanding these shortcomings, M. de Crozals has produced the best biography of Lanfranc that has yet appeared; it is, for example, in every way superior to that by the late Dean Hook in his *Lives of the Archbishops*.

That such a performance is not wanted will scarcely be maintained by those who have noted the considerable divergences of opinion which still exist with respect to Lanfranc's character and work. M. de Crozals holds that Lanfranc, in his sympathies, "resta moine jusqu'à la fin;" Maurice, on the contrary, represents his genius as that of a statesman, of one to whom "the monastic life was altogether unsuitable" (*Medieval Philosophy*, p. 95). In Prof. Stubbs' opinion he was "quite as much an Englishman as a Norman;" Mr. Freeman considers that his sympathies were un-English, and that "he lived and died among us a stranger" (*Norman Conquest*, iv., 444). Palgrave and Dean Hook concur in regarding him as "the great restorer of the Church of England;" while Maurice, relying mainly on Eadmer, looks upon him as "quasi rudis Anglus," and adopts the surprising conclusion that Anselm "had arrived at a clearer apprehension of our habits and institutions, and of the way in which the Church could most effectually act upon them."

On certain doubtful or obscure passages in Lanfranc's history—such as his sudden departure from Italy for Normandy; his equally sudden conversion from the attitude of a strenuous opposer to that of a defender of William's uncanonical marriage; and his ultimate adoption of the monastic life—M. de Crozals throws no new light; but the explanation which he suggests in each case will probably commend itself to those who have studied the evidence as at once the most reasonable and the most probable. In discussing the question of the date of Lanfranc's treatise *De Corpore*, he conjectures that the contradictory character of different statements may be reconciled by supposing the work to have been originally written in 1059 or 1060, and again given to the world in an enlarged form after the author's elevation to the see of Canterbury.

Lanfranc, according to M. de Crozals, was the fellow-student of Berengar and the instructor of Alexander II. The sketch here given of Berengar is the best we have met with; by its side the singular conception formed by Maurice of his character, as that of "a hard-working, earnest, simple-minded priest, who, instead of cultivating subtleties, had a horror of them," seems almost ludicrous. In reality the great teacher of Tours, who had won back for the school of St. Martin much of that celebrity which it had lost since the days of Alcuin, was the one man who could venture to measure swords with Lanfranc in controversy, or who could compare with him in learning. Berengar was at once the accomplished dialectician and the classical scholar, the teacher whose eloquence and charm of manner exercised a kind of spell over the minds of those who came within his influence. Unfortunately, he himself in turn succumbed to the influence of a yet greater intellect, and in his endeavour to uphold the doctrines which John Scotus Erigena had maintained made shipwreck both of his master's reputation for orthodoxy and of his own.

In the all-important relations existing between Normandy and the Holy See for eight years before the Conquest, Lanfranc was the connecting link. The comparatively irregular intercourse between the English Church and Rome; the tardiness with which tribute was collected and forwarded; a certain repugnance among English ecclesiastics to the doctrine of transubstantiation as it now began to be formulated by Lanfranc, all combined to render the Supreme Pontiff far less friendly to English than to Norman interests. In the pages which he devotes to the explanation of these relations and their connexion with the Conquest, M. de Crozals is, for the most part, in perfect agreement with Mr. Freeman, although from this point Lanfranc, as here drawn, appears, perhaps, as a more prominent actor in the drama than he has ever before been represented to be.

The year 1070, says our author, was "la date fatale" in the history of the English clergy. Two causes are assigned for their humiliation and displacement—their nationality and their demerits. "Le clergé anglo-saxon était resté en 1070 ce qu'était le clergé normand trente ans auparavant, avec un caractère de grossièreté plus marqué peut-être, effet des invasions multipliées."

It was now that Lanfranc's influence culminated. The one adviser whom William thoroughly trusted, he wielded, in the monarch's absence from England, the authority of an uncontrolled vicegerent both in matters political and ecclesiastical. On the position which he succeeded in asserting as metropolitan M. de Crozals dwells with much emphasis. Lanfranc, in his opinion, not only restored the English Church, but also secured for his see privileges and immunities in comparison with which those of Continental metropolitans seemed almost to belong to an inferior order in the hierarchy.

Towards the latter part of the work the disadvantage under which the writer labours from his ignorance of Mr. Freeman's researches becomes more apparent; but it is also no small testimony in his favour that his conclusions are so well in harmony with the

most authoritative work on the whole period, and the volume may safely be pronounced to be not unworthy of being associated with the name of M. Fustel de Coulanges, to whom it is dedicated.

The work of M. Denis on *Huss and the Hussite War* is of a yet higher order of excellence. It is as much distinguished by accuracy and finish of execution as the pretentious though clever work on the same subject by Mr. Gillett (published at Boston in 1863) was wanting in these qualities. Huss and his followers, the author truly says, have for the most part been visible to posterity only through the mists of prejudice created by those who first gained the public ear. First, Aeneas Sylvius Piccolomini, with consummate art and apparent perfect good faith, enveloped the whole subject in a tissue of misrepresentation; a certain Hajek de Libocan followed next, who published at Prague in 1547 his *Kronika ceska*; and then came Cochlaeus, Luther's fiery antagonist, with his *Historia Hussitarum*. From the calumnies and inventions of these authors the efforts of Palacky and those of the enthusiastic band of young scholars whom he has trained have done much to redeem the Hussite movement. To that distinguished scholar's researches, together with those of Höfler and Tomek, M. Denis is mainly indebted; but he appears to have carefully investigated the whole literature of his subject, and, as the result, we are in possession of a full and lucid narrative, marked by considerable literary merit and containing much effective writing and admirable criticism.

With English readers the present volume necessarily invites a comparison with the thirteenth book of Milman's *Latin Christianity*; and although that book is far from being the least brilliant portion of Milman's great work, M. Denis has no reason to shrink from the ordeal. He has, of course, the advantage of having been able to treat his subject at greater length and to study it more in detail; but his characters are drawn with scarcely less power and certainly with more careful accuracy. King Wacław (or Wenzel), Sigismund, Zbynek (the Archbishop of Prague), Jean de Jesenice, John XXIII., Michael de Causis, Pierre d'Ailly, Jean Charlier de Gerson, Jerome of Prague, all stand before us in a series of life-like portraits, finished with a minuteness and fidelity for which the scale on which Milman's work was planned scarcely afforded opportunity, but which add greatly to the interest of the narrative. In general execution and thoroughness of research the volume reminds us of the writings of the late Mr. Motley.

The first part of the volume takes us down to the death of Huss, and among the principal points in connexion with which we are presented with new information or somewhat novel views are the relations of the Hussite movement to Wyclifism; the character of Huss's doctrinal belief; the events which led to the memorable exodus of the German students from Prague; the policy of Sigismund and Gerson at the Council of Constance. Of Huss himself M. Denis thus writes:—

"Il ne voulut innover en rien: ses déclarations

multipliées, qu'il est catholique, soumis à l'Eglise, ne sont pas seulement un moyen de défense: sur tous les points de dogme, il accepte la doctrine catholique; sur les sacrements, la communion, les saints, la vierge, ses adversaires ne l'ont jamais pris en défaut. Sur deux points seulement, d'une importance capitale, il est vrai, il est entraîné par ses désirs de réforme à des conclusions grosses d'hérésies" (p. 127).

These two points were (1) the acceptance of the Scriptures as the sole standard of conduct and belief; (2) the belief that the true Church was the communion of those predestined to salvation.

The second part of the work is devoted to "La Guerre," and carries us from the Council of Constance to the battle of Lipan, a period during which the Utraquists and Taborites, led by Ziska and Procopius, gave to Europe the extraordinary spectacle of a nation of the third rank holding its own against the rest of Christendom both on the battle-field and in the arena of theological debate. At last, at Lipan, in 1434, the prophecy of Sigismund, that "Bohemia would never be conquered save by Bohemia," found its fulfilment, and a struggle the almost unparalleled atrocities of which are very imperfectly redeemed by the valour and heroism exhibited was brought to a final conclusion. Throughout this portion of his narrative M. Denis, though largely indebted to Palacky's *Geschichte der Böhmen* (a work which, it should be observed, Mr. Gillett was unable to profit by), has added much by additional research, and in graphic interest these latter pages are perhaps superior to the earlier part.

The Hussites were vanquished on the field, but the victory, M. Denis claims, was still substantially theirs:—

"Les idées fondamentales de protestantisme étaient si non acceptées dans toutes leurs conséquences, du moins entrevues et imposées par l'hérésie à l'Eglise romaine. . . . Le laïque s'affranchissait du prêtre, la foi de la tradition, la Bohême de Rome."

We hope soon to see the announcement of a second edition of this work, and that, in such an event, care will be taken to prevent a repetition of the numerous typographical inaccuracies by which the present volume is disfigured.

J. BASS MULLINGER.

Forty Years in New Zealand: including a Personal Narrative, an Account of Maoridom, and of the Christianisation and Colonisation of the Country. By the Rev. James Buller. (Hodder & Stoughton.)

MR. BULLER is a Wesleyan missionary who settled in New Zealand in the year 1835, and who, during his forty years' residence in the colony, enjoyed exceptional opportunities of making himself acquainted with its resources and progress, and especially with the characteristics of the Maori race. As he lived for many years a life far removed from the society of Europeans, at Mangunga on the Hokianga, and also in a solitary spot on the Wairoa river, his view of the natives is the result of personal experience of the most valuable kind. No one, we think, can read Mr. Buller's work without feeling that every page of it bears the impress of truth. He deals with many subjects which in their day have occasioned the fiercest controversies;

but he does so with temper, fairness, and discrimination. He narrates the principal events in the history of the colony, describes its marvellous growth and most interesting features, and sketches the official careers of several of its Governors, notably of Captain (afterwards Admiral) Fitzroy, of Sir George Grey, and of Colonel Gore Browne; but much of this information is necessarily of purely local interest or has already been published by other writers. The really valuable part of Mr. Buller's work is that in which he gives an account of his missionary labours among the natives, and tells the story of the wars which we have fought with them—wars which happily have been followed by a lasting peace.

When Mr. Buller first began his labours on the Hokianga there were no roads in that part of the country, and it was impossible to move from one district to another without the assistance of native guides. It is manifest that this was a state of things that really tested the power of a missionary to acquire moral influence over the natives. Mr. Buller succeeded in gaining their confidence at an early period of his career. They came to the mission station in their canoes from long distances, and generally remained from Saturday till the ensuing Monday or Tuesday. Many of them abandoned their savage customs, and, indeed, some suffered as martyrs in the cause of Christianity. Mr. Buller denies that it is necessary to civilise a savage people before they can be Christianised. This is a vexed question, into which it is not necessary to enter; but we may remark that many facts might be quoted to prove the great value of civilising agencies as a means of preparing the way for religious teaching. Mr. Buller himself says that "skill in husbandry and horticulture, a practical knowledge of mechanics, and an acquaintance with surgery and medicine, are highly important;" while he particularly recommends every young missionary to familiarise himself with the use of carpenter's tools. We have no doubt that the success of missionary effort in New Zealand has been in proportion to the ability of the missionaries to afford practical evidence of their superiority to the uncivilised but shrewd and imitative Maories. Mr. Buller makes no attempt to conceal the more repulsive features of the native character. While, however, the Maori in a savage state is impulsive, cruel, and revengeful, he is nevertheless peculiarly open to the reception of new ideas. Mr. Buller says that when he made his first journey to Cook's Straits the natives were thirsting for instruction, and positively troublesome in their demand for books. They are capable of the most chivalrous conduct. Sir James E. Alexander states that during the Waikato War in 1863 the Maories with whom we were fighting, having heard that General Cameron and his soldiers were short of provisions, despatched to the English head-quarters several large canoes laden with potatoes and milch-goats, in order that they might obey the Divine injunction—"If thine enemy hunger, feed him; if he thirst, give him drink." A more touching incident has rarely been recorded in the history of warfare. Mr. Buller mentions an amusing instance of the

literal interpretation which the Maories are apt to put upon good advice. It appears that Sir George Grey during one of his journeys had told some of the natives that they ought to cultivate the practice of systematic beneficence, and set apart a tenth of their annual income for charitable works.

"But in the middle of the night two of them returned and woke up the Governor, who enquired what was the matter. They said that they had been holding a council respecting his conversation with them, and they were deputed to ask whether he himself had been in the habit of giving a tenth of his income for charitable purposes. The Governor was obliged to confess that he had not hitherto done so, but he would begin from that time."

The great progress which the race has made may be illustrated by the difference between their former and present treatment of shipwrecked sailors. In 1809, when the *Boyd* was wrecked on the north-east coast, the crew of seventy men were killed and eaten; whereas in 1851, when a French corvette was lost in the same place, the descendants of these cannibals, instead of serving up the survivors at a Maori banquet, gave them a hospitable welcome, and provided them with ample supplies of wholesome food.

Mr. Buller, although not a partisan, makes it clear that our wars with the natives were due to the fact that we made no real effort to understand them. We ignored their system of land-tenure, and went to war to defend the purchase of land from natives whose title was imperfect; or we neglected to provide tribes which had emerged from barbarism with a political organisation suited to their improved condition, and then waged war against them because they endeavoured to set up such a government for themselves. Mr. Buller's work is useful for the light it throws upon the policy which colonists should—as well as the policy which they should not—pursue towards the aboriginal tribes with which they may be brought into contact.

F. W. CHESSON.

Russian and Turk, from a Geographical, Ethnological, and Historical Point of View.
By R. G. Latham. (William H. Allen & Co.)

It must be allowed that in the entire domain of ethnology there is not a more difficult task than the one to which Mr. Latham has here so meritoriously applied himself. It is not a field he tills, but a perfect jungle, which he and some few other explorers strive to go through, to penetrate in different directions, and to clear in places. The immense plains of North Asia are the largest expanse in the world where but few general conditions of soil and of climate prevail throughout, and the uniformity of nature is matched by the uniformity of the populations: the face of the country and the faces of the inhabitants are as flat one as the other. Flat-nosed, high-cheeked, broad-boned they are all: some more, others less, according as they inhabit more or less distant parts, but the transitions between them are insensible. The differences in the physical, intellectual, and moral type are as few as the tribes are numerous; but each tribe itself is scant in numbers.

And the same tribes delight in changing their names from century to century, and from place to place, roaming, nomadising, going forwards, backwards, right and left, often to immense distances. Fiction, preconceived ideas—and, to a certain extent, history also—have done infinitely more than Nature to differentiate Mongols, Turks, Tatars, and Fins one from another, and from the early Slavonians, whose origin is still so obscure. To disentangle the relative elements of history and fiction from a mass of miserable detail, *hoc opus, hic labor*.

Mr. Latham holds that the Tatars in great majority are simply Turks, but under another name. He says that the long series of inroads from Asia was made "by mere divisions or subdivisions of the great Turk family, beginning with the Alani, who were of the same type as their successors. With the Huns the evidence that such invaders were Turks improves. In respect to the Avars there is no reasonable doubt." The Avars represented even more than the Huns the fighting power of the Turk family. The Khazars, on the other hand, seem to have been, for Turks, comparatively a peaceful body of settlers—indeed, merchants rather than men of war. The Cumanian Turks were the rear-guard of that huge army of invaders which for centuries poured itself into Anatolia and Europe.

As to the Seljaks, whom all manuals of history declare to have been an illustrious family in Bokhara, from which sprang the chiefs who led the ancestors of our present Turks to their conquests west and south, and founded in the eleventh and twelfth centuries reigning houses in Persia, Syria, Mesopotamia, and Asia Minor, Mr. Latham enters a protest denying the pretended fact that the patriarchal Othman belonged to the progeny of anyone named Seljuk. "The real Seljuk," says he, "seems to me to be the historical Seleucus, neither more nor less; so that when Syria was reduced by the founders of a new dynasty, the name of its most noted rulers was adopted by the conquerors."

The Turks having taken up the religion of the Arabs, common parlance distinguishes little between both names, throwing them into a common jumble of Saracens and Mohammedans. Nevertheless, there is a difference between the two divisions, which must not be lost sight of in the present complications, and which Mr. Latham analyses with sagacity.

"Between Arabs and Turks there is a notable antipathy, which it is difficult either to generalise or analyse. It is manifestly not an antipathy of creed. It is scarcely one of race, whatever that term may imply. It is not one based on historical remembrances. The dislike, however, exists, and it seems to be the result of innumerable individual antipathies. The Turk is lordly, overbearing and arrogant; the Greek hates and fears him. The Arab, who, as a Mahometan bearing arms, is more on an equality, fears him less, hates him less, but is still far from loving him. This complex of individual and concrete enmities makes up a general distrust and repugnance which is wholly different from many of the ordinary forms of national antipathy. Of these, several are compatible with friendship and respect for individuals: indeed, the dislike of a nation in general for some obscure or lax reason is, in many European countries, perfectly compatible with a high esteem

for nine-tenths of the individuals which compose it. This applies to the Turkish empire in general."

In the condensed sketch which is given of the progress and decline of the Turkish empire, we see that the Turks won victory after victory, and made conquest after conquest, as long as they fought against other Asiatics, or South Slavonians—who were then but semi-civilised—against Albanians, Arabs, and Greeks. But as soon as they came in contact with either Spain or Germany they were defeated. Till the battle at Lepanto, which they lost, fighting against Don John of Austria—who from that exploit has become one of the most popular heroes of Christendom—the Turkish empire was growing. It still stood at its eminence when no less a sovereign than Elizabeth addressed to Amurath III. more than one request for assistance on the sea against the Armada, allowing herself to be called in the appeal made to him "the defender of the true faith against the idolaters who falsely profess the name of Christ." Under the monarch who was defeated at Lepanto broke out the first war between Turkey and Russia. Henceforth the decline of the one is in exact proportion to the rise of the other; henceforth the battles will turn out unlucky enough for Turkey, the treaties will be more disastrous still, but the most pernicious of all was the treaty by which a hundred and fifty years ago the Czar and the Sultan swore an eternal friendship. The Czar suggested that old-standing differences between them might be squared easily at the expense of others, and the Sultan was short-sighted enough to accept a proposal for the dismemberment and partition of Persia: a nefarious enterprise, which originated a complicated series of disasters to the Porte, and allowed her crafty foe to effect as an ally what she would scarcely have effected as an enemy. By that compact, Russia led an army through the whole range of the Eastern Caucasus, prepared the conquest of Georgia, and acquired plausible claims upon parts of Lesghistan and Circassia. Of course, Russia made friends again in due time with Persia, outflanked Turkey, and widened the rift between the two sections of Islam—the Sunnites and the Schiites. The passive, if not the friendly, neutrality of the latter towards the Russians has weighed heavily in the scale of events; and this is not the place to anticipate its further results.

We are introduced to the Slavonians by Mr. Latham recording a proud word of one of their early leaders, Dauritas, who exclaimed: "Has such a man been warmed by the beams of the sun who hath the power to subject us? It is our wont to take what belongs to others, not that others should take what is ours. Upon this we stand firm, so long as there shall be battles and swords." But we cannot follow our author in his parallels between the Czar and the Sultan—between Slavonians and Turks; still less can we study his disquisitions on the various races of the manifold populations which are subject to the sceptre of the Czar: the Tatars, the Fins or Ugrians, together with the Tavastrians, Karelians, and Quains, the Permians, the Zerianians, the Tsheremiss, Voguls, Ostiaks, and Samoyeds—the Lithu-

anic family of the Prussians, Yatsvings, Lithuanians proper—the Letts, Esthonians, and Livonians, the Mongols, the Tungusians, Yenisseians, and Kamtschatkans. It is a most heterogeneous assemblage. Nevertheless, they all obey the same word of command. "Much is not to be got out of the doctrine of race," thinks Mr. Latham; an opinion which, expressed by such a learned and judicious ethnologist, is of great weight in the present discussions. He gives us information, not only about all the above-named nationalities, but also about their tribes and numerous subdivisions, a thing not to be done without entering into many details which are of little interest for the general reader. But he takes care to intersperse accounts of the history and the literature of these populations, which to the traveller wearily wending his way up-hill amid rocks and stones, look like pleasurable patches of forest and pasture. Among these paragraphs and chapters we are given a rather copious summary of the *Kalewala*, the epic of the Fins, beside samples of their lyrics, and of the poetry in which the Esthonians and the Lithuanians take delight.

To our judgment the pages which contain the most instructive and original matter are those relating to the odd sects inside or outside the pales of Islam, Christianity and Judaism: Samaritans, Wahabis, Murides, Haranites, Sabaeans, Druzes, Ismaelieyeh or Assassins, Yezids, Jacobites, Nestorians, and Christians of St. John, a rank vegetation which shows how luxuriantly fertile are the Arabian and Syrian soils in the matter of creeds and religions.

That a master's hand has been busy in these pages is best seen by the sober management of the facts which had to be dealt with; by the simple manner in which the author sets forth the difficulties, the objections militating against his particular views; by his candour in acknowledging what he owes to other pioneers in the same field of enquiry. He very soon wins the confidence of his reader, who readily applies to Mr. Latham himself what he says occasionally: *Oportet discentem credere*. To his close intimacy with Tacitus are due, perhaps, some short and pithy sentences, written in lapidary style, which crop out here and there in the pages of the commentator of the *Germania*. There is too, a discreet irony running unnoticed through many of his dissertations, till it betrays itself by a pungent reflection, by a smile but half repressed. And by degrees we perceive that this quiet irony lies much deeper in the flesh than we were at first inclined to believe. In his long and various historical studies he has seen much of lucky craft, much successful violence, and few men attaining really honest ends. His very love of truth, his innate straightforwardness, make him appear half cynical—*désabusé* would be a better expression. He is not the man to be pleased with commonplace moralities, to be satisfied with some cant phrases about progress and civilisation. His book leaves a vague impression that mankind is composed mainly of ferocious brutes, of wolves and foxes getting their living amid lions and tigers. He seems to believe that might is, after all, a very respectable form of right, and that an intelligent egoism

is the only policy of a nation. As we ourselves have no greater liking for "weak and hack platitudes," we shall not dispute the matter, only expressing our belief that the few who know better ought to counteract, in the measure of their capacity, this state of things.

ELIE RECLUS.

Historical Memorials of Beauchief Abbey. By Sidney Oldall Addy, M.A., Oxon. (James Parker & Co.)

THE Premonstratensian Abbey of Beauchief, on the northern border of Derbyshire, about four miles south of Sheffield, was one of the lesser houses of the Order, and fell consequently, in 1536, on the dissolution of the smaller monasteries. It was founded in 1183 by Robert Fitzranulph, who, although he was not, as Dugdale asserts, "one of the four knights who martyred the blessed Thomas of Canterbury," was certainly concerned in, and present at, the murder. In 1801 Dr. Samuel Pegge published his *Historical Account of Beauchief Abbey*, which consisted mainly of an abstract of the Chartulary, a MS. now in the library of Mr. Davies-Cooke, of Owston, near Doncaster. Mr. Addy's quarto volume must be regarded as an appendix to the work of Dr. Pegge. It certainly does not supersede that, since it contains no portion of the Chartulary; and however uninteresting such a record may be to the ordinary reader, the historical or topographical student is well aware that the charters of the most obscure religious house may sometimes supply important evidence. For the Beauchief charters we must still have recourse to Dr. Pegge; but Mr. Addy's book is by no means without value. He has printed at length from one of the Cottonian MSS. (Caligula, A. viii.) an *Obituary* of the Abbey—a monastic document of which very few examples have been preserved. A very brief *Obituary* of Beauchief was printed by Pegge, and before him by Hearne; but this one, far longer and more important, seems to have escaped their notice. The *Obituary*, or *Necrology*, as it was also called, was read every day in the chapter-house after Prime, and contained the anniversaries of departed brothers, sisters, benefactors, and others who had received the fraternity of the Order. This of Beauchief is arranged regularly for every day in the year, and affords some curious glimpses, not only of monastic life, but of the feeling of the laity towards such religious communities.

Beauchief, the name of the Abbey, has been supposed to refer to the "Caput Thomae"—the head of the murdered Archbishop. It is really one of those Norman-French names like Beauvale, Beaulieu, Belvoir, which are sufficiently common; and it occurs also in Sussex, where an Inquisition (9th Henry V.) describing the manor of Eastbourne refers to a rabbit-warren "apud Beauchief." The Abbey was, however, founded in honour of St. Thomas the Martyr; and an alabaster reredos formerly belonging to it, and representing the "martyrdom," is engraved in Mr. Addy's book. The house was peopled from that of Welbeck in Nottinghamshire, itself a

daughter of the Norman monastery of Liques, the first offshoot from the house of Prémontré, founded in 1120. The remains at Beauchief are scanty, and of little interest. The central tower of the church is standing, and may perhaps date from the beginning of the thirteenth century. On either side is an arch which has been removed from its original position. The small chapel adjoining was built about a hundred years after the dissolution. Of the domestic buildings there is not a fragment, although careful exploration might, no doubt, lay bare the ground-plan. This would be of interest, for the arrangements of the severe Order of Prémontré were somewhat different from those of Benedictines or Cistercians. The church was rich in tombs of the great neighbouring families—Chaworths, Furnivalls, and others. The obituary commemorates "Brother Robert de Ednessonter, formerly prior of this house, by whose work and industry the great belfry was erected, and who brought us the great bell." No date is given; but this belfry must have been the central tower still remaining. There is, says Mr. Addy—

"a curious tradition in the neighbourhood of the Abbey that the great bell was surreptitiously taken away by midnight; and that, in order to escape detection, the horses' shoes were reversed; that the bell was taken to Lincoln, and became the veritable Tom of Lincoln; and that when Tom of Lincoln tolls, milk turns sour for several miles round the Abbey."

The Premonstratensian Canons had not many houses in England. The most wealthy was Croxton, in Leicestershire. After that Torr, in Devonshire—founded in 1196 by William, Lord Briwere—Blanchland in Northumberland, and the two Yorkshire Abbeys of St. Agatha's (Easby) and Eggleston, where is laid the last scene of *Rokeby*, and of which the position is singularly picturesque, are among the more important houses of the Order. There are considerable remains at Easby and at Eggleston; but the arrangements of a Premonstratensian Abbey are best seen at Dryburgh—where, indeed, monastic associations are overshadowed by those which have gathered round the tomb of the great "Maker" who there lies buried. In all cases, the church was aisleless. Premonstratensians, like Carthusians, abjured processions, and their churches needed no aisles for circulation.

Mr. Addy has printed from various sources a series of Visitations of the Abbey, beginning in 1278, and ending in 1501. Some of these are curious, indicating as they do that a house of religion was by no means free from such passions and jealousies as are apt to stir the outside world. There is a remarkable letter from John Swift, a Canon who afterwards became Abbot, addressed (1471) to his "meke & full gracouse fadyr," the Abbot of Welbeck, who always maintained a certain jurisdiction over Beauchief. Swift represents the ill condition of the house, and inserts in his letter "these words in metre"—

"Clama, ne cesses; veniunt post semina messes;
Post lacrymas risus; post hanc hyemem paradusus."

Many of the documents contained in Mr. Addy's book are given in translation only.

This is much to be regretted, whatever confidence we may have in the accuracy of the translator.

RICHARD JOHN KING.

NEW NOVELS.

- Helena, Lady Harrogate.* By John Berwick Harwood. In Three Volumes. (Bentley.)
The Secret of the Sands: or, the "Water Lily" and her Crew: a Nautical Novel. By Harry Collingwood. In Two Volumes. (Griffith & Farran.)
The Martyr of Glencree: a Romance too True. By Robert Somers. In Three Volumes. (Sampson Low & Co.)
The Land o' the Leal. By the Author of "Comin' thro' the Rye." (Bentley.)
My Guardian, a Story of the Fen Country. By Ada Cambridge. Illustrated by Frank Dicksee. (Cassell, Petter & Galpin.)
A Sprig of Heather. By Geraldine Butt. (Marcus Ward & Co.)
The Mysterious Rubies, and other Stories. By Alice A. Neate. (Remington & Co.)
Paul Faber, Surgeon. By George MacDonald. In Three Volumes. (Hurst & Blackett.)
Kelverdale. By the Earl of Desart. In Three Volumes. (Hurst & Blackett.)

MR. HARWOOD, as in his former tales, *Lady Flavia* and *Lord Lynn's Wife*, has aimed in this new one at no more than the construction of a story moving easily, and with a few strong situations evolved out of a dramatic plot. He writes fluently, and the sensational element is more subdued than has been usual with him, to the distinct improvement of his style. The motive of the story is the abduction and reported death of a child, heiress to an ancient but unendowed peerage, the subsequent attempt to set up a false claimant, and the discovery of the true one. There is no attempt at mystery, for the reader is designedly allowed to see the author's plan at an early point in the narrative, nor are any of the characters new. The kindly, conventional young ladies of rank, the plunging cavalry officer, the buccaneer adventurer and his artful sister, the money-lending attorney, the wicked baronet, the lovely village schoolmistress, are all puppets known in every fair, and their talk is the usual dialogue. But Mr. Harwood, though abandoning all effort to be new, has set himself to be entertaining; and slight as his story is, it is perfectly readable, and with clever touches every here and there which relieve its otherwise quiet tone.

The Secret of the Sands is a story of two men in a yacht and their adventures by sea, resembling those which Mr. Kingston and Mr. Ballantyne are in the habit of purveying for young readers, and is full of incidents such as boys delight in—to wit, storms, shipwrecks, brushes with pirates and savages, desert islands, buried treasure, and so forth. It is very nautical indeed every here and there, and bristles to such an extent with marine technicalities that a mere longshore lubber of a reader feels as though "the bowsprit had got mixed with the rudder sometimes." But this makes it all the more real and enjoyable for the audience whom the author courts, and there is story enough to make

those who know as much of sea-terms as they do of Accadian willing to go on to the close, less to learn how the tale will end—as that is a foregone conclusion from the first—than to see how many situations the author can interpose between the first and last scenes of his vigorous little piece.

The Martyr of Glencree is an historical novel of Scottish life in the days of Charles II., dealing with the story better known as that of the "Wigtown Martyr," the Margaret Wilson who is said to have been put slowly to death by drowning, as she was tied to a stake at low water to await the return of the tide: a punishment which several gipsy women undoubtedly suffered some years earlier, to the great solace of pious Covenanting divines, on a charge of witchcraft. The genuineness of this statement has been called in question, and arguments of no inconsiderable cogency have been adduced to show it to be one of the many legendary and, indeed, wholly apocryphal narratives raked together by the uncritical fanaticism of Wodrow and similar compilers, whose one aim was to glorify the sufferers in the religious struggle of the time, and to blacken their opponents in every conceivable fashion. Mr. Somers's temper may be judged by the fact that he does not allow John Graham of Claverhouse even the one quality of physical courage which one had thought his worst enemy could not refuse him, but depicts him as coward, as well as murderer, liar, and robber. There is, consequently, none of the real insight into the times which *Old Mortality* affords, though there is a wearisome overloading of small and unimportant historical details which makes the book drag heavily. The most which can be said for Mr. Somers's prose, which is full of "made" dialect and anachronisms, is that it is much better than the scraps of anonymous *quasi*-verse—probably his own penning—which are prefixed to several chapters. He has chosen to depict a political struggle between two fierce contending factions, equally intolerant, cruel, and savage, in a half-civilised country, as though it were a simple issue between saints and martyrs on the one side, and heathen persecutors on the other; and has too faithfully followed the historical principle which Wodrow indiscreetly avowed, of "leaving out all that is circumstantial except where it is necessary for illustrating the matter, or aggravating the crimes of our enemies;" and with this object he has not only kept back the historical fact that the provocation began on the Covenanting side, but has mis-stated the special count for which Margaret Wilson was put to death, if put to death she was. That reason was, not refusal to take the Test, as Mr. Somers has it, but refusal to say "God save the King" without the addition of a qualifying clause, which in the poor girl's mouth doubtless meant only the bitter Calvinism in which she had been bred, but which in the ears of her audience sounded as high treason, seeing that the leading Covenanting ministers had shortly before issued what is known as the "Apologetical Declaration," in which they declared war on the king as a merciless tyrant, and on all who promoted his "hellish and wicked designs." Granted all the in-

tolerance, cruelty, and injustice exhibited by the Government, it is yet clear that there is another side to the story, and that men like Claverhouse and Mackenzie, who were certainly not cruel by disposition, simply believed themselves to be discharging a duty, not to the Crown only, but to society, by putting down with the strong hand resistance of that kind.

Miss Mathers seems to have an unhealthy appetite for the disagreeable treatment of disagreeable subjects. Her last book, though not belonging to the same school as its predecessors, and very much briefer, since it consists of two short tales in one small volume, is not more pleasant reading, as the heroine of the first and the hero of the second are both hanged, and both on circumstantial evidence, albeit the lady has committed only one of the two murders ascribed to her, while the gentleman has not committed murder at all. There is cleverness, however misdirected, in the earlier tale; but the latter one is a mere hackneyed treatment of a long trite situation, and the author has made a mess of her criminal law in both of them.

My Guardian is a fairly readable little tale, marred to some extent by the entire inadequacy of the reasons which cause the chief personages to drift apart for a time, and then by the very forcible measures the author takes to prevent the wrong marriage, after actually taking place, from making any practical difference to their destiny. But if we grant the machinery, the story is in other respects a commendable effort, and may be the prelude to a more finished work.

In *A Sprig of Heather* Miss Butt has essayed a very difficult task indeed—that of drawing a girl who jilts an old lover for a new one, not his superior in any sterling quality, so far as the story tells us, and yet persuading the reader not to blame her for her inconstancy, and even going so far as to represent the unsuccessful suitor as singling out his rival for close intimacy and confidence. And she succeeds in her object, as also in the further one of showing that the lady's conscience was never quite at ease as to the rights of the transaction.

The Mysterious Rubies, &c., are four short and sentimental stories which combine, in a quite unusual degree, entire improbability with utter commonplace, couched in slipshod and occasionally ungrammatical English, and displaying no qualities which can be honestly put in the other scale of the critical balance.

Paul Faber is one of Dr. Macdonald's theological treatises in the form of a novel, and is a continuation of *Thomas Wingfold, Curate*, his last work of that kind, belonging to a later phase of the same type of thought as gave birth to *David Elginbrod* many years ago. It is so bound up with its precursor that the scope of much of it cannot but be obscure to those who begin with this second part; and we think some intimation of its dependent character ought to have appeared on the title-page. The idea of the book is the breaking-down, under severe mental suffering, of the self-satisfaction of an Agnostic surgeon, who begins with an active crusade against traditional beliefs, and ends by thinking that there is probably

something in them after all; though Dr. Macdonald is too practised and skilful an artist to assert or parade a formal conversion in the popular acceptance of that word. As usual with this author, the book is pregnant and suggestive almost to the fault of excess of matter, but too often obscure to readers who have not pursued for themselves a certain line of religious thought to be found in Maurice, Kingsley, and somewhat less clearly in Frederick Robertson. It is as different from an ordinary religious novel as Emily Brontë's poems are from a music-hall song. Its obscurity, remarkably enough, is most noticeable in the two or three actual *bona fide* sermons introduced into the story, as preached by the curate to an ordinary country-town congregation, but which only a very small and exceptionally cultured group of hearers could possibly follow at the time or think out afterwards, and which would inevitably fly furlongs over the heads of the great majority. They are only the raw materials of sermons, and preaching them as they stand would be like giving a handful of split peas and a bundle of herbs by way of food to someone without sauce-pan, fire, or knowledge of cooking, to convert them into soup. There is an artistic fault, too, in the book. Its heroine, Juliet Meredith, is represented as reared in a very narrow sectarian groove, and as childishly ignorant of everything but music, knowing even that only by ear; and yet she is made to talk, early in the narrative, as no woman could talk whose mind had not been carefully trained, and that in a most unusual direction. It is more than doubtful whether such a woman in real life would have Juliet's thoughts; it is beyond all question that she could not possibly put them into Juliet's words. The best things in *Paul Faber* are terse epigrammatic phrases scattered as it were casually over its pages, of which the following may serve as a sample:—"Meddlesomeness is the very opposite of helpfulness, for it consists in forcing yourself into another self, instead of opening yourself as a refuge to the other."

Kelverdale is a commonplace society novel, whose only new feature is the not very brilliant one of making an M.P. go mad during his speech in the House, rush out, and drown himself off Westminster Bridge, after a short run home and back again. The Parliamentary chapters are after Mr. Anthony Trollope, and a very long way after, but they are better than those in which Lord Desart has essayed originality; though here and there some traces of a certain rough humour are discernible. The book has, however, the negative merit of being quite innocuous, and a little dulness may fairly be excused on that plea.

R. F. LITLEDAL.

CURRENT LITERATURE.

Afghanistan and the Central Asian Question. By Frederick H. Fisher, H.M. Bengal Civil Service. With Map. (James Clarke and Co.) There is undoubted merit in this compendium of the question of the day; and the author's political views, though not thorough or very clearly expressed, and hardly maintained with the shrewdness exhibited in the Introduction, have the stamp of conscientiousness to recommend them. The

last chapter, headed "Recent Afghan Policy," reads to us like an old acquaintance, and recalls an article in which one or two passages had already attracted our notice, as if written under imperfect information. In a literary sense, Mr. Fisher may be congratulated on his performance; and the volume, with a little modification and expansion, might be made a really useful manual for those who need initiation, or even somewhat advanced instruction, in the facts of the Afghan problem. He has also made a fair attempt to lay down the natural features of the country, and describe its climate, productions, people, language, and antiquities, concisely and intelligibly; though it is quite clear he has not himself visited the Helmand Valley, when speaking of its "cheerful aspect . . . having fields and gardens to about a mile and a-half to two miles on either bank, as far as the Sistan Lake." This cheerfulness is only partial and comparative, and awaits the blessing of a good Government, and security, to be developed and recognised. One great drawback to presenting his book in complete form has been the writer's "return to duty in India rather more suddenly" than expected. It will, therefore, be but common justice to the absent to remember that the proof-sheets have been revised by a friend, and that the official correspondence on Afghan affairs had not been published at the time of writing. But, with no wish to discredit the labours of deserving cartographers, we are bound to caution the student on the so-called "excellent map" accompanying this volume, which is disfigured by errors long since corrected elsewhere; and is, moreover, wanting in indispensable information, such as palpable boundary-lines—for the shadowy dots are either unmeaning or misleading. Three or four examples of inaccuracy will probably suffice:—Khubbis, a place of local importance, is marked at nearly 300 miles north-east and by north of Kirman, when it is, in truth, not a quarter the distance east and a little north of that city, as shown by the late Consul Abbott many years ago, and later by Major St. John, R.E. Baghin, the last stage from Yezd (or Shiraz) into Kirman, is placed north-north-west of the latter city, instead of east-south-east, as shown by Major Murdoch Smith, R.E., in 1866. Káian, the old capital of the large district of that name—if intended, as it seems to be, by "Ghayán"—is entered due south of the modern capital Birjand, instead of due north, as shown by the Sistan Mission in 1872. "Poonotch," in Baluchistan, would seem to be the "Fanooh" of the "Notes on Eastern Persia" published in the Royal Geographical Society's *Journal* for 1867; but without any indication of Colonel Goldsmid's road thence to the sea-coast. But these and many other and greater defects, no longer apparent in recent well-authenticated maps of Persia and Baluchistan, here arrest our attention wherever we look. The above-named countries are, in fact, presented to us in the map under notice as they were more than seventy years ago, when Pottinger and his fellow-explorers cast a flood of new light upon them. But in those days it was necessary to trust more geographical details to guess-work and the reports of natives than under the present circumstances of our Empire in the East. It need scarcely be added that the orthography is an impossible one. "Suk-e-Shejuch," on the Euphrates, must have had some connexion with a German or Austrian map.

In *Canada under the Administration of the Earl of Dufferin* (Sampson Low and Co.) Mr. George Stewart, jun., has given an interesting account of the principal events which took place in the Dominion during Lord Dufferin's brilliant and successful vice-royalty. It is no disparagement of Mr. Stewart's work to say that its interest for English readers mainly consists in the republication of the speeches with which Lord Dufferin charmed his Canadian audiences. These have been corrected by the speaker's own hand; and as they appear in chronological order in Mr. Stewart's narrative, the reader is made fully

acquainted with the circumstances which led to their delivery, and is therefore enabled thoroughly to appreciate them. These speeches constitute a complete justification of Lord Dufferin's popularity in Canada. If he is an accomplished rhetorician he is also a wise and thoughtful observer, who, if he appeals either to the imagination or to the humorous feelings of his hearers, always does so with a statesmanlike purpose. His speeches also throw much light upon the social and political condition, as well as upon the material resources, of the Dominion. Mr. Stewart has told very graphically the story of the Pacific Railway scandals, but it is a pity that his denunciation of that disgraceful episode in the political history of Canada is not more outspoken.

The New Ordeal. By the Author of "The Battle of Dorking." (William Blackwood and Sons.) A very clever and original sketch, reprinted from *Blackwood*, showing how the two Governments of Great Britain and Boeotia agreed to settle the differences which had arisen between them, and did so settle them, by the application on a large scale of the *duello* principle. One hundred and five champions were to be chosen from either side to fight out the whole fight together, the weapons to be rifles, "with swords and bayonets . . . supplied by the neutral Government of Arcadia, which also benevolently offered to place a choice piece of land at the disposal of the combatants whereon the Ordeal should be held, and to keep the ground, all without charge." Boeotia was to pay fifty millions sterling, if she lost. Great Britain was on her side to cede territories of estimated equivalent value should her representatives succumb to those of her antagonist. The first chapter details the preliminary arrangements; the second the combat itself, ending in a decision in our favour by an International Commission. We are informed that the heralds of the Umpire State stopped the fighting when the Boeotians had been reduced to less than a dozen, to contend against more than twenty Englishmen. Readers of the *Battle of Dorking* will be more or less familiar with the style of this later *brochure*, which must be read through to be appreciated. That appreciation will not in all cases be full and hearty is no sign of weak composition; for it is not everyone that is born to enjoy, or even detect, the vein of satire which underlies many bright books and much intellectual conversation. But the *New Ordeal* will have no lack of admirers worth possessing; and if, as in some of its author's previous works, the first half be found better than the second, let it be borne in mind that such unevenness is by no means inconsistent with original genius. We have no space for long extracts, and the volume is a mere pamphlet: but here is the description of a new bullet "warranted to go round the corner":—

"Earthworks and traverses would be no longer of any use, however well you might be sheltered; unless you had absolutely a roof over your head, this new bullet would find you out—and when it did, you were done for, because part of the invention was that the bullet on striking the object burst into a score of fragments. No fear of the bullet coming short of its purpose by doing only trifling damage, as merely going through the fleshy part of the arm or leg, and letting the wounded man turn up all right again at the end of the campaign, as the clumsy missiles did which it was intended to supersede. 'Warranted to wound mortally' was stamped on the wrapper of the cartridge just below the neat trade-mark. And the inventor did not claim more than he was entitled to; for when the cartridge was tried down at Woolwich marshes on some dummies, placed like soldiers lying snugly behind the parapet of a redoubt, the dummies were found to be all smashed to bits—the splinters so scattered, indeed, that the officer in charge of the experiment had some ado to get his accounts passed by the audit department, because the fragments could not be found."

The *ordeal* had its uses, as the following passage shows:—

"For the first time in our history a war was

brought to an end, not only without an increase to the national debt, but with a large reduction of it, while spirit and malt duties could also be lowered. Gin fell to sixpence a pint. We were a happy and prosperous nation."

The Silver Question Reviewed. By an Indian Official. (Longmans.) *Monetary Diplomacy in 1878.* By Henri Cernuschi. (P. S. King.) We concur in the proposition laid down by the author of the first of these two publications that universal bimetalism is a dream. Indeed, the author of the second, M. Cernuschi, seems himself to think so, if we may judge by his loss of temper, and desire to avenge himself, for the failure of his project, on England. We agree, too, with the Indian Official that the recent fall in prices is not due to the diminished production of the gold mines, but to causes affecting the demand for commodities, the diminished circulation of silver, and the collapse of credit; and that it is not properly called an appreciation of gold. But we cannot agree with him that he has shown how a gold currency can be easily substituted for a silver one in India, or that the loss consequent on the additional fall in the price of silver as soon as the intention to demonetise it became known would not be very great. When gold was pouring from the new mines in unwonted abundance and falling in value, Sir Charles Wood might with little difficulty have solved the problem. Mr. Grant Duff cruelly said in the House of Commons after one of Sir Charles Wood's speeches on Indian finance that Providence had denied him even the gift of articulate speech; and he certainly had not the compensation of a gift of original thought. He followed his advisers, and he was badly advised. Now there is only a choice of evils. And it would be well for those who must make the choice to bear in mind Archbishop Whateley's exposition of "the fallacy of objection"—which infers from the existence of objections to a proposition that it ought not to be adopted, when the true question is whether the objections preponderate over the arguments for it, and the objections to every alternative. The Indian Official, too, should bear in mind that he does not establish his own conclusions by making even well-grounded objections to every other.

What the Swallows told Me. By Miss L. P. Mohun Harris. (Hatchards.) The scene of these charming idylls of child-life is laid on the Cornish coast, and the landscapes of heath and wood, rock and wave, are drawn by a familiar hand, with much poetry and force of expression. We see, too, by many subtle and truthful touches of child-nature that the writer is thoroughly at home with her young characters, and the life they lead—the simple refined English country life, with its round of exciting but unsensational pleasures, which is artistically described, with genuine feeling, and with that sense of humour seldom found apart from it. The most prominent figure—we do not call her the "heroine," for the actual story is so slight—is a charming little creation, the idol of her grandfather in his beautiful home, and of a poor old misanthrope whom by her grace and sympathy she unconsciously recalls to happier views of life. Thus far we have gone with our author, enjoying much, and suspecting nothing. She can fairly disclaim sensationalism, and she needs no such adventitious aid. Do the interests of art, then, require that little Milly should die? We think not, and resent the tears we have been forced to shed over her; but it is only fair to admit that the mournful ending is disfigured by no faults of taste: the pathos is deep and true, and touching by its very simplicity.

A Memoir on the Indian Surveys. By Clements R. Markham. Second Edition. (W. H. Allen.) Mr. Clements Markham is to be congratulated on this successful termination to his ten years' toil in the Geographical Department of the India Office. Apart from the drudgery of routine duties, his

tenure of office was signalled by two public services of special value. Under the stimulus of his importunity the Indian Government has been induced to undertake or to continue not a few operations of pressing importance, of which the resumption of the marine surveys is the most conspicuous; and at the same time he has himself in many publications popularised the latest results of his favourite studies. In default of the appearance of the long-promised "Imperial Gazetteer" from the pen of Dr. W. W. Hunter, there is no published book from which the English reader can gain so much accurate knowledge concerning our great dependency as from the works that have issued from time to time from the Geographical Department of the India Office under the supervision of Mr. Markham. At the present day the "Moral and Material Progress Report" for 1872-73 remains the fullest storehouse of information, whether on the question of irrigation, the frontier tribes of Afghanistan, or the position of the feudatory States. Similarly, the first edition of this *Memoir*, published in 1871, was until now the standard authority on all aspects of Indian administration that could be brought within the field of scientific geography, statistics being the only instrument of investigation of which Mr. Markham has declined to avail himself. The second edition of the *Memoir* purports to be only a continuation of the first with necessary additions down to the present time. But in truth it might justly claim to be regarded almost as a new work. In mere dimensions it has been augmented from 300 to 480 pages. Several new chapters have been added, and the whole has undergone a careful textual revision, the character of which will only be apparent to those who compare the two editions page by page. The bibliography of every matter alluded to (always a strong point with our author) has been elaborately carried down to date; and those heroes of Indian survey who have recently died receive lengthy eulogiums. Lastly, an index has been compiled on the rational principle of giving not only a reference to the pages, but also a brief note of their contents. On one point, and on one point alone, does the execution of the design fall below the due standard. Whether from the inherent repulsiveness of the subject or from inattention to errors of the press, the orthography of Indian names is reprehensibly loose. In the first edition of the *Memoir* Mr. Markham declared his preference for the old-fashioned method of phonetic spelling generally known as the Gilchristian. He has now apparently been converted to the scientific or Jonesian system which Dr. Hunter has adopted with certain important modifications. But the printers have made a sad mess in effecting the requisite changes of type. Not to mention minor inaccuracies, the following places are each spelt in three different ways—Mattara (p. 264), Mattura (p. 270) and Matra (p. 326); Sadiya (p. 130), Saduja (p. 175), and Sudiya (p. 367). It is to be feared that we are as far as ever from the uniformity which Dr. Hunter's plan was intended to introduce.

A Primer of American Literature. By Charles F. Richardson. (Boston: Houghton and Osgood.) The European reader is sure to ask before opening this neat little book, Is there really enough of American literature yet to make a primer of it needful or desirable? The answer will probably be a little derogatory to Mr. Richardson's design, but not on that account unfavourable to his execution of it. He has, indeed, produced a catalogue of American writers which errs only on the side of fullness, and his only fault is a too easy indulgence toward living writers. Already on page 34 we come upon a name the owner of which is still alive, and there can, of course, be little sense of proportion in the sketch of a literature that has not had time enough to have a history. The annals of American literary life are, unfortunately, crowded with mediocre names, and with works which in Europe would never have

attracted any notice at all. Some of these, like the writings of Margaret and Lucretia Davidson and Mr. Pierpoint, have already passed into the oblivion that is prepared for Mrs. Sigourney, James Gates Percival, Christopher P. Cranch, and other melodious celebrities of the past. Dare it be hinted that the same oblivion probably lies in wait for more than half the names that fill Mr. Richardson's later pages? We repeat that America is still too young to require a primer of her literature. At all events, if such a work be produced, the few really great men who have written in the United States should have due honour done them. But Mr. Richardson dismisses with a sneer, and in fourteen lines, the greatest of American poets—Edgar Poe—while he spares nearly as much space for a person of the name of Laurens Perseus Hicock, who, it appears, does dreadful things at the College of Schenectady. We are glad to learn that Mr. Hicock's "literary style is obscure." Mr. Richardson's critical remarks are seldom, however, very wide of the mark, and in dealing with Lowell he spares us the usual absurdities. For practical use the book is marred by the insufficiency of dates of birth—we were going to write of birth and death, but five-sixths of these immortals have not died.

Dante. An Essay. By R. W. Church. (Macmillan.) The republication in an accessible form of Dean Church's Essay on Dante will be most welcome to all who feel even the slightest interest in its subject. It is seldom that periodical literature produces anything so worthy of preservation as this essay, which appeared originally in the *Christian Remembrancer* of 1850, and was published in a volume with other papers under the title of *Essays and Reviews* in 1854. In that volume it has lain in comparative obscurity from the general public and known only to the few who have gone in quest of it. Now that it appears by itself we have no doubt that it will reach a wide audience. It is one of the finest pieces of literary criticism which English literature of the last thirty years has produced. Fullness of knowledge, historical insight and deep poetic sympathy with its subject combine with a happy power of compression and nervous force of style. There exists nothing in English which can compare with this essay for actual knowledge of the *Divina Commedia*: indeed, we know of no writer save Witte who shows so large and just an appreciation of Dante as is manifest in this little volume. We are only sorry that Dean Church has not made a few alterations in deference to our advanced knowledge on some few points since his essay was originally written. Whatever may be the ultimate issue of the controversy about the genuineness of Dino Compagni's Chronicle, it is scarcely justifiable in the present day to quote Dino as "an eyewitness" without some explanation. We are afraid, also, that the rawest tourist in Italy will make a mock at Dean Church when he finds in a note (p. 41), explanatory of the old palace of the Podestà at Florence, that it is "*now a prison, the Bargello*." Besides the essay, this volume also contains a translation by Dean Church's son of the *De Monarchia*. The translation seems to be well and carefully done; but we suspect that the few who are interested in mediæval politics would prefer to read the treatise in the original Latin.

The Disturbing Element: or, Chronicles of the Blue Bell Society, by Charlotte M. Yonge (Marcus Ward), is not so good as some of the others of the prettily got-up Blue Bell Series, nor is it quite worthy of its author. It is a story of several girls reading for the Oxbridge Local Examinations; and what the "disturbing element" is may be inferred.

Job Singleton's Heir, and other Stories. By Emma Marshall. (Seeley.) The story of "Job Singleton's Heir" is well written, as are the two

other tales contained in the volume. They are of the "goody" order, though not very offensively so.

The Secret of Success; or, How to Get on in the World. By W. H. Davenport Adams. (John Hogg.) Perhaps the most popular work by Mr. Smiles, and at the same time the one of which he has the least reason to feel proud, is his *Self-Help*. Its notorious success has evidently suggested to Mr. Davenport Adams the design of the present work, which ingeniously combines all the patent faults of the original without its less-easily imitated merits. Our author, indeed, only lays claim to novelty of treatment in paying special attention to the commercial and religious aspects of life. Of his mode of dealing with his subject it is sufficient to say that it is characterised by the hardness of touch and the aloofness of a professional bookmaker. He misquotes the poet Gray, and improves upon the moral of the *Elegy*. His statements of fact are frequently inaccurate or misleading. He gives no references, and attaches equal value to all sources of information. Nevertheless, whatever the critical judgment may say, this book will doubtless attain a wide circulation; and we are paradoxical enough to admit that its readers will probably learn from it more good than harm.

A Continental Tour of Eight Days for Forty-four Shillings. By a Journey-man. (Sampson Low.) The plain matter of fact implied in the title of this little book is not undeserving of record. But, unfortunately, the writer has been pleased to adopt such a disagreeable tone of egotistic moralising that he destroys all the benefit which his example might otherwise produce. We should imagine that he must be a self-educated man. At any rate, his mode of expressing himself reminds us vividly of similar efforts on the part of the Bengali Babu.

NOTES AND NEWS.

THE Library of Gloucester Cathedral is in the way of recovering a MS. which has been missing from its place for over half a century—viz., a document of about thirty leaves connected with the early history of the Abbey at Gloucester, and said to be of the fourteenth century. It has been found in the establishment of Calvary and Co., at Berlin.

PROF. J. E. THOROLD ROGERS has nearly collected the materials for the next two volumes of his *History of Agriculture and Prices*, which will deal with the period from 1401 to 1582 inclusive.

DR. GEORGE SMITH, the biographer of Dr. Wilson of Bombay, is now rapidly progressing with his *Life of Dr. Duff*, the first volume of which, with a portrait by Jeens, Messrs. Hodder and Stoughton expect to issue in the spring.

MR. T. H. HALL CAINE is editing, and has nearly ready for publication, a Report of the Restoration Conference held at the Royal Institution, Liverpool, December 9 and 16. The pamphlet contains papers by Mr. William Morris, Prof. Colvin, Mr. Stevenson, Mr. Huggins, Mr. Bromley, and others.

THE managers of the Royal Institution of Great Britain have decided that the next Actonian Prize shall be awarded in 1879 for an essay illustrative of the wisdom and beneficence of the Almighty; the subject being "The Structure and Functions of the Retina in all Classes of Animals, viewed in Relation with the Theory of Evolution." The prize is one hundred guineas, and will be awarded or withheld as the managers shall think proper. Competitors for the prize are requested to send their essays (with or without their names being affixed) to the Royal Institution, addressed to the secretary, on or before October 1, 1879. The adjudication will be made by the managers in 1879.

THE editor of the *Shaddarsana Chintanika*, or "Studies in Indian Philosophy," who was one of the successful competitors for the prize awarded by the Congress of Orientalists at Florence, has in the press an English poem, the *Rishi*, describing the sentiments, aspirations, and the mode of life of the ancient Indian sages as based on the hymns of the Rig-Veda. The poem is dedicated to Prof. Max Müller.

WHILE the plays of Terence are being performed at Westminster, some of the old Sanskrit plays have been revived by the undergraduates of the University at Madras. We read in the *Madras Mail* that an Oriental dramatic company has been formed "by some native young men with the view of reviving some of the interesting plays in Sanskrit which have been consigned to oblivion, and thus enabling the native public to appreciate the merits of the original dramatic literature of the country. The five acts of the drama called *Sakuntala*, or 'The Lost Ring,' have already been given. The arrangements on the stage were made in accordance with English taste and English principles to the best of the resources of the company. Although there were many among the audience who did not understand Sanskrit, yet all of them felt the necessity of the revival of such a noble literature, and left the scene highly gratified. It is intended to act on the next occasion the play called *Uttara Rama Charita*, by Bhavabhuti."

THE rich Oriental library of the late Prof. Garcin de Tassy will be sold by auction at Paris in March. It was his wish that his books and manuscripts should be dispersed, and that his pupils should have an opportunity of thus securing any memorial they might care to preserve of their old master and friend.

WE learn from a Lisbon contemporary that Mr. Robert Ffrench Duff, one of the oldest British residents in Lisbon, has just completed, and will publish in February, a translation of the *Lusiads* of Camoëns. The work will be in one volume, royal octavo, and will contain fourteen portraits of the leading personages mentioned in the poem. Mr. Duff has chosen the Spenserian stanza, but he has not attempted to render the original stanza for stanza.

DR. SHARPE'S *Humanity and the Man*, noticed in our last number, is published by Messrs. Hodges, Foster and Figgis, of Dublin, and Messrs. Simpkin, Marshall and Co., of London, and not by Messrs. Hardwicke and Bogue.

It is proposed to start at Brussels a Review in French entitled *La Russie*, the object of which will be to make Russia "as she is" known to foreigners. The new journal is to be edited by M. V. Poutsykovich.

ON March 1 the first number is to appear of a new journal entitled *St. Luke: a Clerical, Medical and Legal Review*. The object of the editors is "to endeavour to bring prominently before the general public matter which has hitherto been hidden in the obscurity of purely class journals."

A NEW volume has recently been added to the Spanish "Biblioteca Clásica" from the pen of Don Antonio Alcalá Galiano. The title of this volume is *Recuerdos de un anciano*. It contains a narrative of the secret causes of the leading historical occurrences in Spain from 1808 to 1834.

THE *Peking Gazette* publishes a communication from a learned Chinaman, who maintains that the telephone was already known in the year 962, and was the invention of a citizen of Peking.

THE Crown Prince of Austria has written a book entitled *Fifteen Days on the Danube*. It contains shooting-adventures, and is said to be distinguished by an accurate knowledge of natural history and by keen observation, which, considering the extreme youth of its author, make it a noteworthy performance, and distinguish it favour-

ably from most royal productions. The book has been printed for private circulation only.

WE take the following items of intelligence from the "Chronique" of the *Revue Critique*:—M. Barthélemy Saint-Hilaire has sent to press the three volumes of his translation of Aristotle's *Metaphysics*.—The Society for the History of France is bringing out a new edition of the Greek texts relating to the early history of Gaul, following the order adopted by Dom Bouquet in his *Recueil des Historiens des Gaules et de la France* (1728). The first volume is edited by M. Cougny.—The Lyons MS. of the ancient Latin version of the Pentateuch, discovered by M. Léopold Delisle, is to be published shortly, under the editorship of M. Ulysse Robert, who will also give the Greek text which served as a basis for the Latin translator, and a collection of the fragments of the ancient Latin versions of the Pentateuch preserved by the Fathers.—M. de Beaucourt will shortly publish his *History of Charles VII.*, on which he has been engaged for the last twenty years.—M. E. Lesens is about to publish for the Rouen Société des Bibliophiles the *History of the Reformation at Dieppe* written in the seventeenth century by Guillaume and Jean Daval, called "les Policiens Religionnaires."—M. Baudoin will issue shortly a History of Protestantism and of the League in Burgundy.—M. F. Masson, author of *Mémoires du cardinal de Bernis*, announces a work on the later years of the life of Bernis.

LITERATURE has sustained a severe loss through the destruction by fire of the Free Reference and Lending Libraries at Birmingham. The unique Shakspeare and Cervantes collections have almost wholly perished, as well as the Stanton Warwickshire collection of prints, drawings, and engravings illustrating mediæval and other buildings. On the same day (Saturday, the 11th inst.) a fire occurred at Lord Feversham's residence, at Duncombe Park, by which the library, and a series of family portraits, historical pictures, antique statues, &c., were destroyed.

THE death is announced of Dr. Tardieu, author of a great number of medical works; and of Dr. Rauchenstein, of Aarau, aged eighty years.

M. MARC FOURNIER, a native of Geneva, who has just died at Paris at the age of sixty-three, attained an eminent place in the literary and theatrical worlds. After completing his studies in Geneva he went to Paris in 1836, where he soon made his mark as *feuilletonniste* in the *National* and as a writer for the stage. The movement of 1848 drew him into politics; he worked with Victor Hugo in the editorship of the *Evenement*, and supported the candidature of Prince Louis Napoleon. He afterwards became the manager of the Theatre of the Porte St.-Martin, but his artistic zeal and taste seduced him into spending upon decoration, scenery, and costume far larger sums than the income of the theatre could warrant. He became involved in a number of lawsuits with artists, writers, and the Society of Dramatic Authors; and at last resigned a situation in which he found it impossible to bring his own high conceptions of art and his ideal aims into harmony with the material side of the theatrical directorship. His last years were devoted to literature. The *Journal de Genève* deplores the fact that his extraordinary powers were frittered away on desultory and ephemeral work; but adds that he has left many fragments behind him which deserve publication.

THE *Revue Politique et Littéraire* of January 4 has an appreciative portrait by M. Charles Bigot of the new Academician, M. d'Audiffret-Pasquier. M. Bigot brings forward the personality of M. d'Audiffret-Pasquier, and his rare skill as an orator, as the reasons which caused and which justify his election to the Academy, which never has been a purely literary body, but has been representative also of those social and political influences by which culture is furthered. M. Léon Brédif writes

on the "Oratorical Tournaments in Athenian Politics," and we are informed that his article will form a chapter of a forthcoming work on Demosthenes. We should imagine from the sample given us that the work will be eminently readable, but will not contain much that is new.

THE "Librairie Générale" has reprinted the French translation of 1559 of Bernardino Ochino's *Dialogo del Purgatorio*. A copy of the original edition of this rare work sold last year for 1,500 francs.

THE second lecture of Paula Rojas in the Ateneo of Barcelona on "Sound" is reported in the *Revista Contemporanea* of December 30. The subject is treated in a lively and popular style, and with almost an excess of illustration. Revilla prints the first part of a paper on "The Emancipation of Woman," in which, on physiological grounds, he combats the advanced views usually adopted by writers of his school. The masculine woman is his aversion. There is an interesting letter from China, the first of a series, by E. del Perojo, treating of Missions and Missionaries, both Roman Catholic and Protestant, from a Chinese point of view, and also describing some popular games of chance. J. Valera continues his novel, "Doña Luz," and this, with the reviews, makes up an unusually good number.

DON VINCENTE DE ARANA has published, at Bilbao, a small volume of original Spanish poems, and of translations, principally from Tennyson. He entitles the work *Oro y Oropel*; the "gold" being Tennyson's, the "tinsel" the author's own, poems.

MR. GEORGE JACOB HOLYOAKE has completed his *History of Co-operation in England*. The second volume, which is devoted to the Constructive Period, will shortly appear. It brings down the history of this industrial movement from 1845 to 1878, and is dedicated to the Right Hon. John Bright.

NOTES OF TRAVEL.

THE forthcoming number of *Petermann's Mittheilungen* contains maps of Nordenskiöld's route to the Lena and of the head-waters of the Oxus. The latter is based upon General Stubbendorf's "Map of the Upper Course of the Amu-Darya," published in 1878 by the Russian War Office, and upon a twelve-sheet map of the Military Province of Turkestan, prepared by the officers of the Tashkend Topographical Department. The most recent explorations by Russian travellers have not yet found a place upon these maps. General Stubbendorf does not express himself very favourably with respect to the Tashkend map, which he describes as being full of "fantastical delineation and very deficient as to detail." On his own map the Zerashan has been placed too far to the south. The true position of Samarkand is Lat. 39° 39' 24" N., Long. 66° 38' 21" E. of Pulkova. In the same number of the *Mittheilungen* Dr. Rohlf's discusses the Bihar bila-ma, or "seas without water," reported to exist in the Libyan desert. These localities are merely depressions in the general surface of the country, and not dry river-beds, as is frequently supposed; and the expedition which he conducted some years ago has conclusively shown that the Nile never flowed to the west, as stated by some travellers, and shown on numerous maps.

THE remaining sheets of the large map of European Turkey, prepared in the Military Geographical Institute of Vienna, have now been published. Several of the old sheets have been re-issued in an amended form. The boundaries as settled by the Treaty of Berlin have been inserted upon them.

HERR SCHÜTT has failed in his attempt to cross to the east of the Quango, the Bangalla having robbed him. He proposes to try to pass between them and the Hollo. He reports having

completed a map of the plateau between lat. 8° and 10° S., and made a large collection of birds.

G. ROHLFS is still at Tripoli. Sultan Ali, of Wadai, who treated Dr. Nachtigal so hospitably, is dead, but his brother Yusuf, who succeeded him, is said to be equally well disposed towards foreigners. Bishop Richard and another French missionary, who left Tripoli some time ago for Timbuktu, are reported to have arrived at Ghadamès.

THE December *Bollettino* of the Italian Geographical Society, among other matter relating to Prof. Nordenskiöld's Arctic expedition, contains two letters from Lieut. Giacomo Bove on their voyage from Port Dickson to the mouth of the Lena, illustrated by two cuts, one of which is an outline sketch of the island of Preobraschene. The number also contains translations, forwarded by Dr. P. Matteucci, of two autograph letters from the Sultan of Wadai, and a note on Renzo Manzoni's new journey in Arabia. The gold medal of the society has been awarded to Signor D'Albertis for his recent explorations in New Guinea, and it is in contemplation to entertain him at a "banchetto d'onore."

WE understand that Mr. Joseph Thomson, geologist and naturalist of Mr. Keith Johnston's East African Expedition, has taken advantage of a temporary detention at Aden to pay a flying visit to Somali Land.

A THIRD conference of telegraph engineers and others interested in the proposed connexion of the South African and Egyptian systems by an overland line of telegraph was held last week at 1 Savile Row, W. Three routes were suggested, but it was thought that what has been termed the East Central line was the most suitable. This line would proceed, *via* Unyanyembe, to Lake Nyassa, and so to the Zambesi, either by way of the Shire, or on in a south-westerly direction to Tete. By this route the distance from Khartum to Pretoria, without reckoning deviations, is said to be 3,335 geographical miles. We understand that the conference, after some discussion, adopted a report, of which we hope to be able to give an abstract on a future occasion.

It is reported that an entire party, consisting of five Europeans and five natives, have been poisoned, by order of the Matabele chief Lo Bengula, while on their way to the Victoria Falls of the Zambesi.

It is proposed to establish shortly in Tashkend a Turkestan branch of the Imperial Russian Geographical Society, on the same basis as the other existing branches of the society. Its operations will be entirely independent of those of the Orenburg and the recently opened West Siberian branches. Turkestan will of itself afford rich material, and that for very many years.

THE last number of the *Izvestiya* of the Russian Geographical Society contains an account of the Pelew Islands, by Miklukho-Maclai; a paper on the watershed between Ob and Yenisei, by Sidensner; an obituary of Chakalavski, the statistician; and notices on Mayef's explorations in Bokhara, &c. In 1872 M. Funtosof, a Siberian merchant, conceived the project of joining the rivers Ob and Yenisei by means of a canal, and thus opening up a waterway into the greater part of Eastern Siberia. Two expeditions fitted out at his expense ascertained that a boat may proceed up the Ket and its tributary Yazevaya as far as the Bolshir Ozero or Big Lake, and that thence to the head-waters of the Kass is only a short distance. A more careful survey, made in 1875 by order of the Minister of Public Works, has, in the main, confirmed these favourable reports. It is believed that a navigable waterway for barges might be established by excavating a short canal and clearing about 130 miles of river from snags and other obstructions. M. Sidensner pleads earnestly for the execution of these works, which he conceives would powerfully contribute towards the development of the mineral and other resources of Eastern Siberia.

MAGAZINES AND REVIEWS.

THE article in *Macmillan's Magazine* which will be most widely read is the Dean of Westminster's Birmingham paper on "The Historical Aspect of the United States." Taking Arnold's maxim for his text, that "every nation has its ancient and modern history, irrespectively of the chronological place which such a nation may hold in the general succession of events," he brings out the old-world side of American history. He seeks to show that the Americans are wrong when they complain that they have no antiquities. The Dean has been inspired by the *genius loci*, as long ago he was inspired by Palestine. This is just the sort of subject—half historical and half geographical—in which he is most at home, and he brings out the latent poetry of it as few but he could do. He gives us a succession of vivid pictures of the first settlers in Virginia; of the arrival of the *Mayflower*; of the war between the French and English. He describes how the English flotilla came down through Lake George and Lake Champlain, "through those vast overhanging woods;" and how "the little sickly red-haired hero, General Wolfe, by a miracle of audacity climbed the heights of Abraham." This is how he describes the coming of the *Mayflower* :—

"Can anyone stand on the hill above the Bay of Plymouth, in New England, and see, without a yearning as towards the cradle of a sacred state, the *Mayflower* winding her difficult way from promontory to promontory, from island to island, till at last the little crew descend upon the one solitary rock on that level shore—the rock of which the remains are still visited by hundreds of pilgrims from every part of North America?"

Everywhere he finds the elements of a primitive ancient history in this continent, coexisting with the modern history of Europe. Even later than this, in the period of the War of Independence, he finds "a savour of antiquity and of primitive inspiration in the circle of renowned characters who for the first, perhaps we may say for the only, time in American history, appear equal to the greatness of their country's destinies." The features of the America of the present, in which he discovers the same likeness to the past and unlikeness to the rest of the present, are more doubtful. To regard the whole Anglo-Saxon population of America as holding an analogous position to that of the ancient Spartans, while the Irish, Chinese, and Negroes are the Helots, is a little ridiculous as well as far-fetched. Something of the sort might have been true of the Southern States before the War of Secession. On the whole, the Americans should be grateful to see their history touched with so much poetic insight, and with so sympathetic a hand. Some useful facts may be gleaned from Miss Phillimore's sketch of the contemporary Italian theatre; but the main lines of the subject are not presented clearly enough to save the article from seeming a little scrappy and disconnected. Mr. Palgrave's "Trafalgar" contains some spirited lines on a well-worn subject: he uses his proper names with unusual skill.

Blackwood contains a delightful but eccentric little paper called "Heather." It seems intended in part to make a mock of some peculiarities of modern aestheticism, and it is interspersed with some very pretty verses. An article on "The Novels of Alphonse Daudet" is distinguished by a consummate ignorance of French literature, and by a certain knack of expressing the most elementary English notions about that literature with more cleverness than usual. The analyses of the stories are good and spirited, and will, it is to be hoped, send people to the originals. The phrase "unmitigated filth" applied to M. Zola's works will, in this unmodified form, give a wrong impression. M. Zola's offences against both good art and good morality are serious enough, but no writer deserves lapidating who has given us such scenes as that of the moonlight bathe in *La fortune des Rougon*.

THE "New Endymion" by Mr. Julian Hawthorne in *Temple Bar* is a story which leaves a strong impression. Mr. Hawthorne has apprehended the fossil poetry there is in astrology, and has written a story half astrological, half scientific—scientific, that is to say, after the Jules Verne type of science. The account of the wonderful telescope which brings the moon as close as if it were a few hundred yards off is very ingenious and striking. The papers on "Thomas Stothard" and "About Joseph Addison" are pleasant reading, but do not possess their *raison d'être* written on their foreheads. *Fraser's Magazine* is very political and economical this month. The paper on "The Bhutan Frontier," by Mr. T. D. Beighton, is interesting, but the writer is mistaken in thinking that his is the first English description of the Totos. Mr. Roden Noel's "Corsica" is a vigorous and picturesque piece of writing, and contains an interesting account of the magnificent trees for which the island is famous. The *University Magazine* contains at least one good article in "A Character Doctor: or, Homeopathy in Education." This account of how a clever tutor with a theory succeeded in getting rid of the salient features of a boy's character by treating him as the pastrycook treated his apprentices has a distinct humour and originality of its own. The paper on "Hesiod" is very poor stuff, largely made up of quotations from such recondite authorities as Mr. G. W. Cox, K. O. Müller, and Mr. Paley. The writer calls his translations "rough," but such lines as—

"Thick with thunder and flash, making a whirl,"

or—

"On every side life-giving earth on fire

Put forth a roaring. While there crackled round

Huge forests with the flame. All land did boil"—

are euphemistically described by that epithet. Lieutenant Cönder's paper on the "Founder of Aryan Christianity" (a detestable periphrasis for St. Paul) has some good remarks on the way in which St. Paul's early Rabbinical training comes out in the Epistles; but otherwise contains nothing that has not been often said before. Is Mrs. Haweis's "Chaucer Characters" another instalment of her *Chaucer for Children*? It is written down to a rather "young" level. But the way in which the characters of Palamon and Arcite are discriminated shows careful and independent study. The writer's "conviction" that the portraits of Emetrius and Lycurgus are meant to stand for the portraits of Palamon and Arcite is surely gratuitous. Three tales are chosen for special remark—the Knight's Tale, the Miller's Tale, and the Clerk's Tale: perhaps the choice of the Miller's Tale was ill-advised. The ground is too dangerous to admit of the tale being clearly told. Köhler told it plainly enough in German prose the other day, in *Anglia*, but Mrs. Haweis could not very well imitate his ludicrously verbose outspokenness.

THE paper on "Lotteries" in the *Cornhill Magazine* is in the main a mathematical disquisition, which yet manages to be entertaining. The writer's demonstration of the different varieties of imposition practised in past famous lotteries would have delighted the heart of De Morgan, and is not without historical interest. The account of "Dr. Arbuthnot" is meagre and slight; but the man is too interesting a figure for the article to be itself uninteresting. Mr. James's "An International Episode" certainly does not improve in its second part. Young English lords may be less particular than other people, but we should want better authority than Mr. James's to convince us that when talking to ladies they interlard their conversation with such polite expressions as "filth" and "beastly." Nor do the characters gain in strength and reality as the story proceeds; on the contrary, they become more and more shadowy. The scene of "Mademoiselle de Mersac" is laid in Algeria. Little more has been done so far than to paint in the background and

introduce us to the characters; but the first instalment of the story promises well.

THE *Gentleman's Magazine* published during the past year a series of valuable papers on Comparative Anthropology by Mr. J. A. Farrer. The current number contains an article from another hand, entitled "Nature Myths in Nursery Rhymes," which is no less worthy of attention from another point of view. The present season of gift-books has been marked by the readiness of artists of rank to "curb their liberal hands," and condescend to become the household names of a thousand nurseries. Why should it be beneath the dignity of science to follow the example, and apply the methods of philological criticism to these same tales and rhymes which the conservatism of childhood has handed down to us from the days when Aryan, Semite, and Turanian were alike savages and sun-worshippers? Have not irreverent Germans dared to explain away the sacred names of the Old Testament as solar exhalations? With very little erudition or ingenuity it can be argued that "Jack," who figures so prominently and plays so many parts, is none other than Phoebus himself, equally with Izdubar, Hercules, and Samson. The very name discloses his identity with Bacchus or Dionysus, through the intermediate form of Iacchus. And so on through pages of excellent fooling. We cannot attempt to reproduce the lightness of touch with which the advanced school of mythologists is satirised by a disguised disciple. Even the scientific soul of Goldziher must be melted by the transparent good-humour which characterises Mr. Thomas Foster's ridicule. And surely ridicule is the most effectual weapon for dealing with some of the wild derivations that have recently appeared in print.

WE have more than once found opportunity to give a word of deserved praise to *St. Nicholas*, Scribner's Illustrated Magazine for Boys and Girls, which has now, we hope, established its circulation in this country. Its success appears to have stimulated the activity of our own publishers in the same field of literature. Several new periodicals for young readers have appeared with the opening of the present year, while others announce that they are entering upon an improved series. *Peep Show* (Strahan) pays the American magazine the compliment of imitating as closely as may be its general appearance, both in contents and outer covering. The price is one half less; the illustrations are proportionately inferior, and the matter less varied. Messrs. Routledge add an *Every Girl's Magazine* to the one which they have long devoted to boys, but we fail to notice that any special consideration is paid to the pursuits of their new circle of readers. A prominent feature in both is the prizes offered for open competition. To our taste, by far the most attractive of the three juvenile periodicals which Messrs. Routledge now publish is *Little Wideawake*, edited by Mrs. Sale Barker. The January number, the first of an enlarged series, contains a charming coloured frontispiece of "Little Miss Patty;" but the fairy story by Mr. Knatchbull-Hugessen will hardly increase his reputation. *St. Nicholas* itself, which gives us its Christmas number in January, holds its own against all rivals for gracefulness of illustration and genuine fun.

THE *Theological Review* opens with an article by F. W. Newman, on "God, Duty, and Immortality," to the effect that the second is the most certain fact of the three, and the third the least. The argument is manly and even weighty, with less arbitrary assumption, on merely subjective grounds, than is often the case with the author's school of thought. Dr. Donaldson reviews "Recent Editions of the Epistles of Barnabas;" and there is a careful and tolerably sympathetic account of "Social Democracy in Germany," by J. F. Smith.

THE *Catholic Presbyterian*, of which a specimen number has been issued, justifies pretty well its

paradoxical title; it is a plea, with plenty of good feeling and fair ability, for a sort of federal union of Presbyterian Churches, which shall give to the Reformed Church that kind of international unity which the Lutheran Church and even, within our own days, the Anglican can exhibit. But its interest belongs to the sphere of ecclesiastical politics, not of science or literature; this is true even of the article by Dr. Livingstone on "Missionary Sacrifices," of which the literary style is by no means proportionate to the moral energy.

THE VICE-REGAL LIBRARY IN CAIRO.

AMONG the many novelties which the reigning Viceroy, Ismail Pacha, has introduced into his country on European models may be noted the foundation of an institution at present in its first stage of development but certain to grow in importance as time goes on. There are two reasons for our regarding this institution as more full of life and vigour than others which have sprung up beside it. In the first place, because its roots and fibres are firmly interwoven with the old Eastern soil, whence it derives, and will long continue to derive, its main sustenance until it attains an independent existence of its own; and, secondly, because the whole management is entrusted to European hands, subject to European ideas and experience, and consequently not exposed to what is so detrimental to the progress of the modern East, the indolence and the fanaticism inseparable from it.

From the early and palmy days of the Mohammedan empire until the decline of the last few centuries, libraries have been common among the Mussulmans. For a long while caliphs, governors, viziers, and other persons of wealth, took a pride in collecting rare and beautiful MSS. Besides a number of smaller private libraries mentioned in the Arabic book *Kutab el Fihrist*, there were two princely collections especially famous in the western East. One was "The House of Wisdom," belonging to Caliph Ma'mun (ninth century A.D.), to whom science is indebted in more than one respect and who was famous as the friend of learning and learned men; and the other the "Book Magazine," started in Cairo by the Fatimites, and which, judging from the account of the Egyptian historian Makrizy, must have been an exceptionally rich and valuable collection. For it contained several complete and carefully-written copies of the great Arabic historical work of Tabary, which, at this moment, at the cost of infinite labour, is being pieced together and edited from scattered fragments by a number of European scholars. What has become of all these treasures, the collections of Ma'mun, the Fatimites, the lesser princes, the viziers? Destroyed, broken up, scattered abroad, transferred to private hands, whence they can never again be reclaimed for public use. Outside the gates of the Caliphs' city on the Nile, to the east, a little hill of blackish hue is still seen, said by tradition to be the spot where the treasures of the "Book Magazine" were committed to the flames. For one dynasty drove out the other, and each successive ruler systematically destroyed what his predecessor had created, so that of all Cairo's public libraries little remains; and all that was of any value soon found its way to Europe in exchange for good Frankish gold. Only one class of libraries, the mosque libraries, met with a better fate. The sanctity of the place, and yet more the title to universal respect which their being public endowments ("Wakf") gave them, protected them from spoliation and destruction. We cannot here go more fully into the importance and wide diffusion of these public endowments in the Mohammedan East, wherein the communistic spirit of the Mussulman—communistic in the best sense of the word—manifests itself in a most brilliant manner, quite unparalleled in Europe. The Ministry of Public Endowments in Cairo, which is the central

board for the whole of Egypt, not only has the direction of a great number of lands and buildings, but has at least two millions sterling at its disposal yearly, notwithstanding the great reductions imposed upon it by the Viceroy since the time of Muhammed Ali. Among the buildings belonging to the "Wakf" must first be reckoned the mosques devoted to public prayer, with all their appurtenances. Almost every large mosque has small endowments for books; for not only was it the custom for noble and wealthy individuals to have a costly MS. Koran prepared during their lifetime, thereafter to be laid upon their graves, but whole libraries were bequeathed to the mosques for the public use, and many a scholar sought in this way to benefit after his death the cause of learning to which his life had been devoted. And so it often happened that a large number of valuable MSS. were gathered into a mosque, and as long as the house of prayer was kept in good repair and diligently resorted to, as long, above all, as instruction was imparted there at stated times in some branch of theological learning, so long would the books be preserved in tolerable condition. But in the East the mosques spring up like mushrooms, and it was natural that the new ones should by degrees replace the old. And thus in time the MSS. in the latter came to be neglected; they lay about in disorder, buried in dust and dirt, were sold and stolen by unscrupulous librarians, and so gradually disappeared. One has but to see the great number of MSS. in European libraries marked with the word *Wakf* to be convinced that they once belonged to a public foundation, and had only found their way *per nefas* to a foreign land. It was easy to see that in this manner the mosque libraries would soon share the fate of the other large collections of books in the East.

This last consideration furnished the real motive for the foundation of the Viceregal Library, as a means of securing to the country a valuable possession that would otherwise have been inevitably lost to her. It was a former Minister of Education, Ali-Pacha-Mubarak, who first conceived the idea of founding a large central library wherein all that was lying about unowned, neglected, and unused was to be arranged and taken care of. The plan met with the Viceroy's approval in 1870; the decree for the foundation was passed, ordering the collection of all the books belonging to the "Wakf," to the Ministries of Public Works and of Education, to the so-called old Library (a collection of printed Arabic books), and other Government libraries. For this purpose a building had previously been erected in the court of the Ministry of Education in the Darb el Ganamyz (Sycamore Street). In consequence of this order search was immediately made in a great number of mosques and schools, and in a very short time such a quantity of MSS. was brought together that a pause had to be made, because literally hands available for arranging and noting down the books were wanting. How large the number of "Wakf" libraries was may, however, be gathered from the fact that even now, when the search has for some time past been resumed, there still remain thirty which together are expected to yield about 10,000 MSS.

The institution is therefore fed from an almost inexhaustible supply, which, though it may now and then stop flowing, will never dry up entirely. For the above numbers include the contents of the mosques in Cairo alone; the books contained in other large and small towns of Egypt have not yet been taken into consideration, nor, in the absence of complete lists, can any estimate be formed of their number and importance. In any case, the sum total can hardly be rated at less than that of Cairo, which alone would include a number of Arabic MSS. such as the largest libraries of Europe cannot show. Besides, seeing that the custom of founding public libraries is by no means extinct, new bequests will continue to flow in; and in the case of all inheritances ad-

ministered by the "Bât el Mâl," or Probate Court, and usually converted into money, the Vice-regal Library has the refusal of all books put up for sale.

Thus we see how deeply rooted the new institution is in the old customs of the East. But in its early days it wanted the proper kind of management to convert it from being a mere book-shop into a real library. The management had been entrusted to an Arab who had grown grey as a bookseller; but it soon became evident that the real intention of the founder was being but imperfectly carried out, and it was resolved after some delay to place a European at the head. The step was not taken without a good deal of hesitation and unwillingness, for hitherto European influence had not penetrated into the affairs of the "Wakf," and the threshold had been jealously guarded by religious mistrust. But the authorities were sufficiently enlightened not to shrink from what had become a necessity, the more so as the European books particularly required more careful supervision and arrangement. The first librarian appointed was the German Egyptologist, Dr. Ludwig Stern, then in Cairo, who a year and a-half later was succeeded by the present writer.

If we ask what has been accomplished during the five years in which the library has been under European management, the result may at first sight appear insignificant. As has been already stated, a large number of the Cairo mosques have not yet been searched, not to mention those beyond the capital; the work of cataloguing is in arrears, and the first volume only of the printed catalogue will soon be ready. But we must not forget the difficulties that had to be contended with at every step. The men available here for library work are not properly educated—the article is rare among Orientals—and amid many drawbacks and failures officials had first to be trained. That under these circumstances the work should not progress as rapidly as in the European libraries is not surprising. It was almost worse when officials presented themselves who had some knowledge of books and some experience in dealing with them; for their good qualities were united with the stubborn adherence of the Oriental to his antiquated ideas in these matters—the Mohammedans have always had a great reverence for books—and the obsolete ideas generally outnumbered the good qualities. Nor should we forget that the last three years have been most disastrous for Egypt; her population has been reduced to beggary, and her public exchequer to the last financial extremities. Taking all these adverse circumstances into consideration, it is satisfactory to be able to report that in so short a period of time about 24,000 volumes, two-thirds of them Arabic, Persian, and Turkish MSS., have been collected, classified, and arranged in glass closets; that a complete and accurate catalogue has been made of the European books, and a catalogue of the Oriental books begun, and already considerably advanced; that about every two years a short index is made of the new Oriental acquisitions made by the library; and that, as already mentioned, the first volume of the scientific catalogue will shortly be issued. Two reading-rooms, moreover, have already been opened, and visited by yearly increasing numbers of students; and fifteen professional copyists are employed in the library daily.

What is now chiefly wanted in the reading-rooms, and what treasures does the library possess that are of interest to European scholars? To answer these questions we have but to glance at the long rows of MSS. of theological literature.

More than two-thirds of the whole of Arabic literature, as is well known, belongs to the domain of theology, which, wider than it is with us, comprises, besides the exposition of the Koran, law, Arabic grammar and lexicography, metric and rhetoric—much, in short, which is interesting from other than a religious point of view. In all these branches, but more especially in the first,

the library in the Darb el Gamamyz is, it is thought, the finest collection in the world. No other library can boast of some four hundred commentaries on the Koran, among which are some of the greatest curiosities, such as the commentary of 'Abd-er-Razzâk (+ 211 of the Hegira), the oldest commentary hitherto discovered. It was picked out from among a heap of papers in a mosque, smothered in dust and dirt, and was put in order with great difficulty. Worthy of mention also is a commentary in twenty-four volumes by the great Tabary, pronounced by the Arabs to be the best commentary on the Koran ever written, and, besides, so far as we know at present, unique. Turning to the literature of tradition, we may look at the rare, now almost extinct, collections of traditions by distinguished individuals, the so-called Musnad, such as the Musnad of Rahîje and others; or we may turn over the mighty leaves of the great folio compendia of law such as no other library can boast; or, again, the ponderous original lexicons of the Arabic language—everywhere we come upon rare and valuable things. The smaller mathematical, medical, and astrological writings, too, include many curiosities interesting and important for the history of those sciences.

The library's weak side is to be found, it must be owned, in the departments of learning more especially interesting to Europeans, Arabic history, geography, and poetry. The best things from the western East have doubtless already found their way to Europe, and Egypt especially, always in close intercourse with the West, was long ago obliged to part with her choicest treasures—a fact which the libraries of Paris and Leyden confirm. It was but natural therefore that, whereas in other departments MSS. streamed in in great abundance, this department received a very scanty supply. Gradually, however, some valuable acquisitions have been made, and the lover of Arabian literature will not read that part of the printed catalogue without some profit. To give a few instances in the department of history, we may mention a volume of the *Muntazam*, by Ibn el Gauzy; a volume of the large *History of Damascus*, by Ibn 'Asâkir; the *Kitâb-el-ihâte*, a very interesting History of Granada, &c.; and in that of poetry the Divân of Du-r-rumma; the Divân of Sheryf er Rady; splendid old MSS. of the Hamâsa, and much besides.

Lastly, we must not pass over the magnificent collection of illuminated MSS. of the Koran, to which visitors to the library are readily granted access, and which exceeds all other collections of the kind in splendour, completeness, and interest. These twenty or more enormous MSS., some of them over three feet in length, are laid out on tables in chronological order, and afford an opportunity of studying the history of ornamentation in Egypt through a period of 500 years. Everyone will be amazed at the perfection this art had reached when in its prime; some of the finest of these manuscript Korans were sent to the Paris Exhibition, and we may hope that there are many who have not overlooked these masterpieces of Arabian art.

So much for the Oriental department of the library; to complete this sketch a few words must be devoted to the European books. The collection of Western works is carried on with a view to an essentially different end from that with which European libraries are supplied. Completeness is in no sense aimed at—for who is to make use of so many Frankish books?—but only such books are procured as may reasonably be expected to be asked for. The founder himself stated this to be his object—that the institution should prove "serviceable to Public Instruction and Public Works." Pains are therefore taken to secure all the larger and more costly works likely to be useful to teachers and architects and not usually found in private collections. Completeness, it must be observed, is aimed at in one department,

and that is "Egyptology," in its widest sense—literature relating to Egypt. There is not a single pamphlet, no matter how insignificant, in this extensive field that ought not for some reason or other to be acquired for the Cairo library. Everyone who has looked around him knows how much has been written about Egypt which had better have remained unwritten; and that the world would be none the poorer if all the "Palm Leaves," "On the Nile," "Under the Pyramids," &c., were for good and all committed to the flames. But what is mischievous at a distance where verification is impossible ceases to be so in the midst of the circumstances described, and on local grounds or as a curiosity may acquire a new interest. By carrying out this policy the library will, it is hoped, in time form a worthy complement to the magnificent old Egyptian Museum in Boulak.

WILHELM SPITTA (Librarian).

SELECTED BOOKS.

General Literature.

BAIN, Alex. Education as a Science. C. Kegan Paul & Co. 5s.
NOËL, O. Histoire du commerce extérieur de la France depuis la révolution. Paris: Guillaumin. 6 fr.

History, &c.

CALENDAR of State Papers, Domestic Series, Vol. V., 1652-53. Edited by Mary Anne Everett Green. Longmans. 15s.
DOUAI, C. Les Albigeois. Paris: Didier. 7 fr. 50 c.
FORCELLA, V. Catalogo dei manoscritti relativi alla storia di Roma che si conservano nella Biblioteca Vaticana. T. 1. Torino: Bocca. L. 15.
HOLLAND, Prof., and C. L. SHADWELL. Select Titles from the Digest of Justinian. Part IV., No. 1. Clarendon Press. 3s. 6d.
TURNER, W. H., and H. O. COXE. Calendar of Charters and Rolls Preserved in the Bodleian Library. Clarendon Press. 31s. 6d.

Physical Science and Philosophy.

DIETRICI, Fr. Die Philosophie der Araber im 10. Jahrh. n. Chr. 2. Thl. Mikrokosmos. Leipzig: Hinrichs. 7 M. 60 Pf.
LOTZE, H. System der Philosophie. 2. Thl. Metaphysik. Leipzig: Hirzel. 9 M.
MÜLLER, J. On certain Variations in the Vocal Organs of the Passeres. Trans. F. Jeffrey Bell. Clarendon Press. 7s. 6d.
WESTERLAND, C. A. Monographia Clausiliarum in regione polaeoarctica viventium. Lundae. 5 M. 40 Pf.
ZITTEL, K. A., u. W. Ph. SCHUMPER. Handbuch der Palaeontologie. 1. Bd. 2. Lfg. München: Oldenbourg. 7 M.

Philology.

BIESE, A. De objecto interno apud Plautum et Terentium atque de transitu verbalium notionum. Kiel: Lipsius & Tischer. 1 M. 60 Pf.
DEECKE, W. Etruskische Forschungen. 3. Hft. Die etrusk. Vornamen. Stuttgart: Heitz. 16 M.
ORMULUM, The, ed. R. Holt. Clarendon Press. 21s.
SCHNEIDERMAN, G. Die Controverse d. Ludovici Capellus m. den Buxtorf ub. das Alter der hebräischen Punctuation. Leipzig: Hinrichs. 1 M. 60 Pf.

CORRESPONDENCE.

MILTON'S "RIVERS ARISE;" "THE HEROINAE," AND
LADY DOROTHY SIDNEY.

Dublin: Jan. 14, 1879.

The sometime *crux* of the "Vacation Exercise," 1628, will be remembered by every student of Milton; Father Ens calls by name the predicament Relation,

"Rivers arise; whether thou be the son
Of utmost Tweed, or Ouse, or gulfy Don."

Why this address to the English rivers? as Warton pertinently asked. And every student will remember how the difficulty was removed by Mr. W. G. Clark, who guessed that Rivers was a fellow-student of Milton, and then turned his guess into a certainty by reference to the Admission Book of Christ's College, which contained an entry May 10, 1628, recording the admission of George and Nizell Rivers, sons of Sir John Rivers, knight, the former in the fifteenth year of his age, and the latter in the fourteenth. The Thames and Medway close Milton's enumeration of rivers appropriately, for the boys were born at Westerham in the county of Kent. The fact of the subsequent marriages of these brothers was ascertained by Mr. Masson.

It has not, I think, been noticed that Milton's fellow-student, George Rivers, was author of a little volume entitled *The Heroine*, which ap

peared in 1639. To Westerham, we may suppose, the youths returned from Cambridge. In their county of Kent a noble lady whose beauty lives in English poetry had just blossomed into womanhood, the Earl of Leicester's daughter, Lady Dorothy Sidney, Waller's Sacharissa. Rivers in 1639 was in his twenty-sixth year; Lady Dorothy was four years younger. Milton was then on his Continental tour. In the same year, 1639, Dorothy Sidney was married to Henry Lord Spencer. The little volume by Rivers containing the lives of heroic women—Arria, Paulina, Lucretia, Dido, Theutilla, Cypriana, Aretaphila—was humbly presented "to the true Heroine Lady, the Lady Dorothy Sydney." It is inspired throughout by a passion which is rather adoration than love. The heroisms of all heroines are summed up in that symmetry of Virtue and Beauty whose shrine is at Penshurst; Aretaphila, the heroine lady of Cyrene who delivered her city from the tyrant Nicocrates, in particular symbolises the incomparable perfections of the Lady Dorothy. The little book is a high-strung ecstasy. Rivers does not seem to have hoped, or despaired; it was enough to worship, and his devotion was rather exalted than depressed by the lofty equanimity with which his homage was received. A copy of *The Heroine* may be found in the British Museum library; the book must be of some rarity, no mention of it occurring in Lowndes or Allibone. It is, perhaps, worth while to give a specimen of Rivers's writing, chosen from the character of the Heroine, which brings the book to a conclusion. From Waller's poems to Sacharissa we infer chiefly the beauty and sweetness of his mistress; Rivers finds in her the ideal of moral strength and nobility.

"The Heroine hath nothing of woman in her but her sex, nothing of sex but her body, and that disposed to serve, not rule her better part. It is as Nature left it, neglectful, not negligent; neat, not stretch'd upon the tender-hooks of quaintness of dresse or garbe. . . . Her soule is her heaven in which she enjoys aeternall harmony; her conscience is her Sanctuary, whither when she is wounded she flies for refuge. Her affections and passions, in constant calm, neither flow nor ebb with Fortune. . . . She understands not the common conceit of love, nor entertaines that familiarity with man that hee may hope it. . . . If love enter her breast, it is in the most noble way directed to the beauty nearest the most perfect beauty. . . . Vertue is the reward of her Vertue. . . . She entertaines pitie as an attribute of the Divinitie, not of her sex."

I pointed out in the ACADEMY, now a long while since, that Rivers worked into his *Life of Lucretia* several bits of Shakspeare's *Lucrece*. Thus this little book, *The Heroine*, and its author are connected by slender threads with three poets, two great and one famous—Shakspeare, Milton, and Waller.

EDWARD DOWDEN.

MR IRVING'S HAMLET.

Garden House, Clement's Inn, W.C.: Jan. 13, 1879.

I am much obliged to Mr. Furnivall for calling my attention to the lines purporting to be a contemporary poem on the death of Burbage, the actor, and I agree with him that they require notice in any discussion of the question whether Hamlet ought to jump into the grave of Ophelia. Incidental questions of this kind, however, obviously demand more space than is at the disposal of the writer of a general criticism in your columns on the recent revival of *Hamlet* at the Lyceum; and the same remark may, *a fortiori*, serve in answer to a respected correspondent who has complained that I have "not referred to any of the numerous authorities, *pro* and *con*," who have debated the old question whether Hamlet was mad or sane or, as Coleridge has suggested, apparently by way of a sort of compromise, whether he was "playing that subtle trick of pretending to act only, when he is very near really being what he acts."

With regard to the former question, if Mr.

Furnivall had been decidedly of opinion that the words "a mad [sadd?] lover" must necessarily refer to Hamlet I should have felt bound to hold with some amount of diffidence my own opinion to the contrary; but, as he indicates, there are allusions in the poem which are not to be reconciled with the assumption that Hamlet is the lover referred to. A more serious difficulty, however, arises from the doubtful authenticity of the poem published for the first time more than two centuries after the period at which, if genuine, it must have been written. As Mr. Furnivall observes, "the after [introductory?] lines naming Hamlet, &c., printed by Mr. Collier are evidently forged;" but if so the whole poem must come under suspicion. The occasions on which Mr. Collier has had the misfortune to be the instrument of giving to the world as authentic documents of an unquestionably fictitious character have, I admit, been so many and so grave that no pretended ancient manuscript can have a claim to be treated as genuine on the mere ground of respect due to his judgment and lifelong devotion to the study of old English literature. But it is just to Mr. Collier to observe that the distinction which Mr. Furnivall on this occasion draws between that gentleman and Mr. Haslewood is not supported by the facts of the case. It was, no doubt, Mr. Collier who first published the "elegy" on Burbage in its more complete form; but in so doing (*History of English Dramatic Poetry*, &c., vol. i., p. 430) he distinctly named Mr. Haslewood as his authority. His words are:—

"In the *Gentleman's Magazine* for June 1825, Mr. Haslewood printed an elegy on the death of R. Burbage long preserved in MS., and he subsequently met with another copy of the same production (for which I have to thank him), with the important addition of some lines naming four of the parts in which Burbage especially excelled—viz., Hamlet, Hieronimo, Lear, and probably Othello."

Mr. Haslewood was, I believe, at that time (1831) and for a year or two afterwards living at his house in Addison Road, Kensington; and it seems impossible—deeply interested as he was in studies of this kind—that he could have failed to see Mr. Collier's work, or to become aware that he had thus been made directly responsible for the fuller version of the poem which, on the principle of *falsum in uno*, must, I fear, now be placed in the long and melancholy catalogue of spurious documents which perplex the student of Elizabethan dramatic literature and history. It is, I think, more to the purpose to observe that though the stage direction "Hamlet leaps in after Laertes" is found in the grossly defective and certainly unauthorised Quarto of 1603, it is not to be found either in the complete play as published in the following year, or in the Folio 1623, or, indeed, in any other ancient text; and this omission is the more observable because in all these cases the stage direction "Laertes leaps into the grave" is carefully inserted only three lines earlier. If it is borne in mind that the ordinary stage directions for this scene, with the exception noted, really possess no authority, an attentive reading of the text will, I believe, satisfy anyone that Mr. Irving is perfectly justified in not leaping into Ophelia's grave, or, as the true instincts of Mr. Furnivall's "girl friends" have led them to put the case, in "not showing his love for Ophelia by stamping on her coffinless corpse with only a little mould and a few flowers over it."

I have to add that I am assured in a private note from Mr. Dutton Cook, who is probably second to no living writer in accurate knowledge of stage history, that the practice of leaping into Ophelia's grave has not been by any means so general among the Hamlets of the stage as I have assumed. Although I myself saw Macready's "farewell performance," as it was called, of this character, my recollection of this scene is somewhat imperfect; but Mr. Cook not only remembers that this distinguished actor did not leap into Ophelia's

grave, but has forwarded to me a copy of Macready's acting version which directly corroborates his impression. Since this I have referred to a curious interleaved copy of *Hamlet* in my possession, in which some enthusiastic playgoer—now, I fear, far beyond the reach of my pen—has laboriously noted in pencil the "business"—as the actors say—of John Kemble in this part; and herein I find it distinctly mentioned that during the address to Laertes, "What is he whose grief," &c., "Hamlet does not advance"—the word "not" being twice underscored, as if the playgoer had here been struck with a remarkable innovation. Macready, therefore, probably followed Kemble in preference to his contemporary Edmund Kean, who certainly *did* leap into the grave, as we know from Hazlitt's observations on his performance.

MOY THOMAS.

APPOINTMENTS FOR NEXT WEEK.

- MONDAY, Jan. 20.—4 P.M. Asiatic.
5 P.M. London Institution: "Health and Recreation," L., by Dr. B. W. Richardson.
8 P.M. Society of Arts: "Mathematical Instruments," V., by W. Matthew Williams.
8 P.M. Victoria Institute: "The Argument from Design considered," by Dr. L. P. Thompson: Lecture on "Genesis and Geology," by the Rev. E. Duke.
TUESDAY, Jan. 21.—3 P.M. Royal Institution: "Animal Development," by Prof. Schäfer.
7.45 P.M. Statistical: "On the Fall of Prices of Commodities in Recent Years," by R. Giffen.
8 P.M. Anthropological Institute: "Circumcision: its Significance, its Origin, and its Kindred Rites," by Elle Reclus.
8 P.M. Society of Arts: "Quest and Early European Settlement of India," by Dr. G. Birdwood.
8 P.M. Colonial Institute: "Canada, its Progress and Development," by Caldwell Ashworth.
8 P.M. Civil Engineers: "The Railway System of South Australia," by R. C. Patterson.
WEDNESDAY, Jan. 22.—8 P.M. Society of Arts: "The Modern Science of Economics," by H. Dunning Macleod.
8 P.M. Literature: "On the Ogham Inscriptions and on the Mushajjar Characters," by Capt. R. F. Burton.
8 P.M. Geological.
THURSDAY, Jan. 23.—3 P.M. Royal Institution: "Electric Induction," by J. H. Gordon.
7 P.M. London Institution: "The Flora and Fauna of Prehistoric Periods," by Prof. G. Rolleston.
8.30 P.M. Royal: "Researches on Chemical Equivalence,"—Part I. by Dr. Mills and T. W. Walton, Part II. by Dr. Mills and J. Hogarth; "Researches on Lactin," by Dr. Mills and J. Hogarth; "On the Microrheometer," by J. E. Hannay; "Limestone as an Index of Geological Time," by T. M. Reade; "Preliminary Note on the Substances which produce Chromospheric Lines," by J. N. Lockyer.
8.30 P.M. Antiquaries.
FRIDAY, Jan. 24.—8 P.M. Quekett: "On the urticating Threads of *Actinia parasitica*," by F. A. Bedwell; "On a new Method of preparing a dissected Model of an Insect's Brain, from microscopic Sections," by E. T. Newton.
9 P.M. Royal Institution: "The Mirror of Japan and its Magic Quality," by Prof. W. E. Ayrton.
SATURDAY, Jan. 25.—3 P.M. Royal Institution: "Reptilian Life," by Prof. H. G. Seeley.
3 P.M. Physical.
3.45 P.M. Botanic.

SCIENCE.

The Art of Scientific Discovery. By G. Gore, LL.D., F.R.S. (Longmans.)

IF not a very startling book nor a very profound one, yet Dr. Gore's *Art of Scientific Discovery* must do good service in the scientific world and outside it as well. Sound in argument, yet popular in treatment, it affords many a pleasant picture of the operations by which our knowledge of nature has been extended in the past. And it gives in a concise form a description of "the general course of procedure, and the various methods by pursuing which a real student of science, possessing a certain amount of scientific knowledge, a disciplined mind, and manipulative skill, may reasonably expect to succeed in finding new truths of nature" in the future. Dr. Gore confines his attention mainly to researches in chemistry and physics, though he brings in an occasional illustration from other sciences, and notes here and there the progress of an invention as well as the origin of a discovery.

The treatise before us is divided into five parts. Of these the first embraces a general view of the basis of scientific research; in the second are described the general conditions under which the work of discovery has to be performed; while the third part is devoted to the consideration of the personal preparation and qualification necessary for research. The actual work of original discovery is outlined in the fourth part of the volume, while a large number of special methods are described in detail in the fifth and last part.

Dr. Gore is amply justified in concluding that the general methods and subjects of original research may be so set out in ordered rules as to form an art of discovery. While recognising the place which imagination must ever hold in the successful investigation of nature, and in the acquisition of really fresh knowledge of her ways, he shows that the processes of research are in themselves natural operations, capable of being described and communicated. Mere rules, however, will not make a man a discoverer, but they will help him in the use of his natural abilities; and though they will give him no keen perception of resemblances and differences, no deep insight into the meaning of obscure phenomena, yet they will enable him to construct, from the scattered materials at his command, the logical apparatus appropriate for the operations of scientific discovery. There is a system, a *technique*, to be followed here, facilitating, simplifying, and perfecting labour, but not supplying the place of imagination on the one hand, or of intimate knowledge, acute observation, and steady work on the other.

Our author traverses so wide an extent of country, and draws so many pictures of what he sees on his way, that we must be content with a very few meagre notes and outlines of his journeys.

In the first chapter—"On the General Nature of Original Scientific Research"—we find a paragraph describing the difficulties and drawbacks attendant upon a career of pure investigation—a paragraph which is too true, and the substance of which cannot be too widely known:—

"The pursuit of pure science is not wholly pleasure. The difficulties and discouragements in such a pursuit may be fairly said to exceed those of every other, and are in the total so great that hardly a man in a million is wholly devoted to it. The obstacles are various, and consist briefly: of the great preparation of mind required; the great difficulty of attaining even a moderate amount of success; the absence of pecuniary remuneration for such labour, and the consequent impossibility of obtaining a living by its means; the ignorance of nearly all persons respecting the utility of the occupation, and the consequent absence of appreciation, sympathy, and encouragement. In addition to this, considerable seclusion from society is often necessary in order to secure success."

How few experimenters in pure science but can echo these words! and how few but could add to them many like words!

Passing by three chapters, "On Unattainable Objects of Search," "Unattained but Attainable Truths of Nature," and "The Immensity and Complexity of Nature," we are arrested by a careful description of the genesis and mechanism of thought. Here, however, confession is made of our almost

complete ignorance as to the way in which a physical sensation is converted into a mental perception, or idea, and recorded, or *vice versa*. The obscurity of such conversions is aptly compared to that which still veils the intimate nature of those processes by which one kind of physical energy is transformed into another, as in the production of heat and of the power of doing work in the animal body. The importance of time, of attention, of reiteration, and of inherited aptitude in the mental fixation of ideas, is duly insisted upon. The nature of memory is next discussed, in relation both to the physical basis of mind and to the necessity, not only for the recollection, but also for the recognition of those ideas which have become the property of the mind.

The remaining chapters of the first part are devoted chiefly to the discussion of scientific terminology, of the facts and propositions of science, of trustworthiness and accuracy, of error and fallacy, of probability and belief, of the criteria of scientific truth, and of the great principles of science. The distinctions drawn between trustworthiness and accuracy are illustrated by examples from chemical analysis. Priestley is cited as a conspicuous case of a worker who was trustworthy but not accurate: his discoveries were qualitatively true, but not quantitatively exact or complete—he neglected the balance. Of the great principles of science, so far as chemistry and physics are concerned, Dr. Gore enumerates fourteen, expounding in order the properties of matter and energy and their relations.

A very interesting chapter in this volume is one in the second part on the "Starting-Points of Researches and Discoveries." Spectrum analysis affords a characteristic example of the gradual growth of an important discovery. For three quarters of a century that research has been continued. Wollaston in 1802 first observed those dark lines in the solar spectrum which Fraunhofer mapped thirteen years later. Then, one by one, Brewster, Fox-Talbot, and Wheatstone contributed further observations on the analysis of light by the prism. Then Ångström, in 1855, suggested that the dark lines of the solar spectrum were formed by the reversal of bright lines—a suggestion verified a few years later by Kirchhoff and Bunsen. We owe our present knowledge of the composition of many heavenly bodies, as well as that of many terrestrial minerals, to the labours of a crowd of experimenters, completing, explaining, and correcting, often unconsciously, each other's labours, adding line to line, advancing along paths already opened, or cutting their way into regions hitherto unexplored.

The chronological order in which discoveries are made is shown not to be accidental; indeed, the common attribution of discoveries to mere accident is justly described as erroneous. Such supposed accidents occur because of previous preparation and knowledge. The discoverer would have failed to catch the glimpse of a new truth shot across his mental vision, or to interpret the significance of some by-phenomenon, had not previous training fitted him for his work. The common notion that scientific discoveries

are mainly the results of pure accident rests in part upon the way in which scientific men announce the additions to knowledge which they make. They do not, as a rule, describe their previous training, their early failures, the objects they had in view when planning a particular course of experimenting. They say little or nothing of their disappointments. If they are looking for one thing and find another, they do not often describe the real origin of their enquiry. A chemist, say, thinks to oxidise benzoic acid to salicylic, by the addition of a single atom of oxygen; he directs his assistant to mix benzoyl chloride and barium peroxide together, hoping to attain his end in this way. He tests the mixture for salicylic acid and finds none. Yet some change has obviously occurred, and so the assistant examines further the product and finds that a beautiful crystalline substance has really been formed. He does not throw away the mixture because his master's first intention was not fulfilled. What has happened is that a most important new type of chemical compound has been originated, not by an accident, but because nature has not answered the question put to her exactly in the way which was expected.

Personal preparation for research is a subject covering a wide extent of ground. The circumstances and occupations favourable to scientific enquiry are ascertainable in a measure by the examples which history records of illustrious men. But because many great discoverers have led hard lives and struggled with poverty and want; have had to give up their best days to the drudgery of ill-paid and unappreciated teaching; have been obliged to content themselves with make-shift apparatus, few books, and scanty materials, are all workers in the department of unremunerative research to be doomed to equally narrow limits and equally hard lives? Have not the enormous difficulties against which scientific men have so frequently had to contend seriously checked the advance of knowledge? And has not the time come when national progress may be greatly promoted by the creation of independent careers for those who are able and willing to devote themselves to scientific investigation? Private munificence, useful as it has often proved, is too precarious, too unsystematic, too limited, to take the place of State endowment. Scientific societies do not command sufficient resources to afford any adequate aid of the kind we are contemplating: the whole annual income of the Chemical Society's Research Fund would not suffice to equip and support a single chemical investigator—in fact, not more than a third part of one!

We have left ourselves no space to describe the contents of Parts iv. and v. of Dr. Gore's book. But this modern *Novum Organon* is sure to be in the hands of most students of science before long, and they will peruse with profit the description therein given of the actual conduct of a scientific research, its selection and carrying out, and the interpretation of its results. So also the last part of the volume, on especial methods of discovery, is rich in suggestions, and full of historical statements as to notable advances in science, instructive because sys-

tematically arranged and judiciously selected. This part of the volume is further enhanced in value by reason of the very full general index, extending to thirty-five pages, which closes the work.

This *Art of Scientific Discovery* is a welcome gift to the labourer in the fields of science. If it does not furnish him with fresh tools, he may learn therein how to use more efficiently those already in his possession. Dr. Gore has gathered his data and his views from many writers, often quoting their words in preference to translating their thoughts into his own language. Many of his authorities are quite recent, use being made of the last scientific text-books and periodicals, and of such volumes as those in which the Science Conferences at South Kensington are reported.

We really cannot find a single fault with the book. For if there be some repetition of statement and argument, this is inseparable from the method of construction which the author has adopted. Perhaps it may be objected to some of the original mottoes which Dr. Gore has prefixed to his chapters that they may be good prose but are not poetry, though they have been beaten into the form of verse. We do not quarrel with the substance of the following lines, but they are no better for the shape which has been given them:—

"A great problem, ever pressing upon mankind,
Is, how to discover and apply
The immense Universe of Truth yet unknown:
Thus to understand the Great Cause of all things,
And harmonise our actions with it. And thus
The final end of all original research
Is the improvement and perfection of Mankind."

A. H. CHURCH.

The Gospel of St. John in Anglo-Saxon and Northumbrian Versions. Edited for the Syndics of the University Press, by the Rev. W. W. Skeat. (Cambridge: University Press.)

In the present volume we welcome the completion of a laborious and important enterprise—the exhaustive edition of the Old English Gospel versions, planned and, as far as the first Gospel is concerned, partly carried out by Mr. Kemble. The editing of Matthew was completed by Mr. Hardwick, while that of the remaining three is Prof. Skeat's own work. Kemble's plan of representing all the extant texts is now, thanks to the persevering industry of Prof. Skeat, fully carried out, after a lapse of more than forty years from its commencement. We now have before us four complete texts in parallel columns, giving the classical West-Saxon, transitional (twelfth century) West-Saxon, Northumbrian (Durham Book), and Mercian (Rushworth) versions, the readings of all the remaining MSS.—all of which belong to the first two groups—being given in full.

In the course of his editing Prof. Skeat has determined satisfactorily the genealogy of the six MSS. of the West-Saxon version, and comes to the conclusions, (1) that there never was but one version; (2) that the copies of it were never very numerous; and (3) that there is little to show that many copies of it have been lost. As a proof that

our present West-Saxon version was not generally known—if it existed at all—at the end of the tenth and beginning of the eleventh century, I may call attention to a passage in a homily of Ælfric *De Passione Domini* (Thorpe II., 248, l. 32), where the crowing of the cock is expressed by "se hana sōna hlūdswēge sang," where our version has "hrædlice þā creow se cocc." This divergence is the more remarkable when we consider that the word *hana* was lost in West-Saxon even in the time of Alfred, who in his Pastoral (p. 459, l. 29 foll.) employs only *cocc*; *singan* for *crāwan* is also an archaism, although Alfred employs both in the passages just referred to. When we turn to the Durham Book's "hræde vel sona hona gesang vel gecrawa," and the Rushworth "hræde hona creow" (Matth. xxvi., 74), we see that Ælfric was probably quoting directly from the Northumbrian version, not translating the Latin "continuo gallus cantavit" directly into West-Saxon.

Dr. Murray's discovery that the last three Rushworth Gospels are directly copied from the Durham version is duly noted in the Preface. I will only add that Garnett, the founder of English dialectology, noticed the difference in dialect between the two portions of the Rushworth gloss, but without being able to define it clearly or explain its cause.

In his remarks on the Durham version Prof. Skeat has fallen into some errors about the history of the prefix *ge-*, of which he assumes the stages *ga-*, *ge-*, *gi-*, *yi-*, *i-*, making *gi-* later than *ge-*. The reverse is the truth. In the very oldest documents, such as the Epinal, Erfurt, and Cambridge glossaries, together with the runic inscriptions, *gi-* predominates, and was certainly, as in Old-Saxon, originally the *only* form. The Gothic and (occasional) High-German *ga-* could only appear as *gae-* in Old-English, which I have never met with. *Gahuem* in the Proverb of Boniface is no doubt due to the Continental scribe. *Ge-* passed into *i* through *ie-* (= *je-*), a form which appears occasionally even in the ninth century, both in West-Saxon and the other dialects.

In treating of the Transition text of the West-Saxon Gospels it would have been worth while to warn the student against accepting it as a specimen of the real language of that period. Although it affords valuable evidence of the changes that took place—as when it uniformly substitutes *lagu* for *æ*—it is no more a faithful representative of the later than it is of the earlier period, whose forms it often retains unchanged. This applies especially to the endings. A paradigm of declensions made up from these late Gospel MSS. without incessant comparison with *original* Transition texts, such as the Moral Ode, would be a sheer monstrosity.

We must finally congratulate Prof. Skeat and the Syndicates of the Cambridge Press on the solid monument of English philology which they have raised, and express a hope that the inexhaustible material for dialectal investigation which it contains will soon be utilised by English as well as foreign students of Old English. HENRY SWEET.

SCIENCE NOTES.

ASTRONOMY.

FROM the Annual Report of 1878 to the Board of Visitors of the Melbourne Observatory it appears that a further delay in the long-expected publication of the series of drawings of nebulae obtained with the great Melbourne reflector has been occasioned chiefly by the removal to another colony of the lithographer to whom the work had been entrusted. It is stated that the great telescope continues to do its work in a satisfactory manner, and is, some occasional trifling derangements in the mechanism excepted, in very good order. The mirrors still retain an excellent polish, and no marked signs of deterioration are visible. The observations of nebulae have been steadily proceeded with, but the number of nights in the year that can be devoted to this work are somewhat too limited. Out of 326 available nights, 150 were unfitted for observation from unfavourable weather, bright moonlight interfered on 32, while 49 were occupied with visitors, which, together with about 20 nights during which the telescope was under repair, or which were unavailable from other causes, left 75 nights upon which observations could be made. Seventy-seven of the smaller nebulae contained in Sir John Herschel's General Catalogue have been observed, and compared with his measurements and descriptions. From these observations it may be gathered that, while the present aspect of many of these nebulae agrees almost exactly with Herschel's description, others are considerably changed, and some appear so completely altered as to be only recognised by their position. These changes have all been carefully noted, and finished drawings made of them for future reference. Two nebulae, H. 4223 and H. 1561, widely separated from each other, and described by Herschel as prominent objects, cannot now be found, although careful search has been made for them. If this should turn out to be really so, the fact would be very interesting. The missing of the first of the nebulae mentioned, which is h. 3640, might be accounted for without difficulty, since Herschel describes the nebula as faint and very large, and has only one uncertain determination of its position. But the second case is very different. Sir John Herschel has observed the nebula, which is h. 3096, not less than five times, and he describes it as "pretty bright, small, round, pretty much brighter in the middle," so that its not being visible now could not be explained by any uncertainty in the place, which for 1880 is in right ascension 7 h. 35 m. 8 s., and north polar distance 159° 1'. Observations of the satellites of Uranus were obtained on sixteen occasions, and several coloured drawings were made of Mars and Jupiter at their oppositions. As nothing is said about Saturn and its satellites, it is to be feared that the opportunities for their observations during the very interesting apparition of 1877 have been allowed to slip away unused. It is stated that a diligent but unsuccessful search was made for the satellites of Mars sixteen nights. On September 24 a telegram was received from the Astronomer-Royal requesting them "to watch Mars for suspected satellites," but unfavourable weather prevented more than a partial compliance with this request. On October 11, however, a telegram announced that two satellites had actually been discovered by means of the great refractor at Washington. At this time the great telescope was crippled by the breaking of the declination-clamp, and it was not until the 16th that the search for the newly-discovered bodies could be commenced. The Report states:—"There can be no doubt that the smaller of the two satellites was seen on one occasion, but clouds interfered before its identity could be verified. Although we were so late in the field, our failure to find these bodies with certainty and ease is somewhat unaccountable."

FROM an account just published, it appears that Mr. L. Trouvelot at Cambridge, Massachusetts,

succeeded in seeing the outer satellite of Mars with a telescope of only 6·3 inches' aperture. For a week the search had been in vain; but, after having been observed on August 30 with the 15-inch refractor of the Harvard College Observatory, the satellite was shortly after seen, "with no very great difficulty," in the smaller instrument, and it was picked up independently on several later occasions up to September 18.

A REMARKABLE star, not known hitherto to be variable, must be added to the list of those which ought to be carefully watched. The observation of its variability dates two centuries and a-half back, but it has only lately been brought to light, and the story connected with it is not uninteresting. The Jesuit, Christopher Scheiner, Professor at Ingolstadt, one of the discoverers of sun-spots, and their first assiduous observer, had first seen them in March 1611, in the presence of his disciple Cysat. After having assured himself of their actual existence, he communicated his discovery in accordance with rule to the Provincial of the Order of Jesuits, the learned Busaeus, who, however, being a strict Peripatetic, refused to give credence to his statements, and told him:—"I have read Aristotle's writings from end to end many times, and I can assure you that I have nowhere found in them anything similar to what you mention. Go, my son, and calm yourself; be assured that what you take for spots in the sun are the faults in your glasses or your eyes." In consequence, Scheiner did not dare to resume his observations till the following October. When he then found that no defects of his glasses or of his eyes would account for the observed appearances, and that the spots were a reality, he reported again to his superior, Busaeus, who, however, would not permit him to make his observations and opinions known under his own name, and only consented to an anonymous publication. Accordingly, Scheiner addressed several letters to Welsler—a wealthy Augsburg patrician, and a great patron of learned men—under the anonymous signature of "Apelles latens post tabulam," and these were quickly printed and published in January 1612, and sent by Welsler to Galilei and other learned men. In the autumn of 1612 Welsler published three more letters of Apelles, under the title *De maculis solaribus et stellis circa Jovem errantibus accuratio disquisitio ad Marcum Velsorum conscripta*, the second letter of which, dated April 14, 1612, records observations of Jupiter and its satellites from March 29 to April 8, and among them some observations to which Prof. Winnecke, of Strassburg, has lately drawn attention (*Vierteljahrsschrift der Astr. Gesellschaft*, vol. xiii., p. 283). In order to understand why observations of the satellites of Jupiter were mixed up with those of sun-spots, one must bear in mind that at that time Scheiner still assumed the spots to be merely satellites of the sun, and thus avoided inconvenient questions respecting the purity of the sun's light, which the Aristotelians would not give up. While observing Jupiter's satellites, he saw something which offered, as he fancied, a new analogy in support of his opinion. For on March 30, 1612, he remarked in the field of the telescope, besides the four known satellites, a fifth star which he had not noted the previous night. This star decreased in brightness from night to night, and had on April 9 already passed the limit of visibility. Scheiner, moreover, thought he had remarked a small amount of motion, and he accordingly considered the star to be a fifth satellite of Jupiter. The statements contained in his letter agree sufficiently with the assumption that the star was or is a variable fixed star, and the diagrams and descriptions indicate that the conjunction of Jupiter and of the star occurred on April 7. By means of the geocentric place of Jupiter computed for the date, Winnecke has been enabled to identify the observed star with Lal. 18,886, a star of the eighth or the 7-8th magnitude, which during the last half-century seems to

have varied little in brightness. There appears no good reason to question the genuineness of Scheiner's observation, or to doubt its referring to a variable star. In spite of his immense proximity, Scheiner by no means deserves the blame which has been so frequently bestowed upon him. Winnecke has satisfied himself by a long acquaintance with his writings that his sincerity may be trusted when communicating what he has seen. In the *Rosa Ursina*, his bulky and diffuse work on the solar spots, published in 1630, truths are found established which were afterwards forgotten, and which have had to be discovered anew not very long since. Variable stars, in the sense of the term as now used, were unknown in Scheiner's time (the *stellae novae* of 1572 and 1604 flaring up suddenly and disappearing slowly), and his description of the rapid decrease of the star's light, which might be applied to some modern Variables—say, U Geminorum—carries with it some proof of its truthfulness. That the unaccustomed phenomenon made a strong impression upon him is sufficiently shown by his communicating his observations at once to his patron, Welsler. The spectroscopical observation of the star with sufficiently powerful instruments would be very desirable. The place of the star for 1855, the date of the *Bonner Durchmusterung*, is right ascension 9h. 29m. 21s.2, and declination $+15^{\circ} 52' 1$.

MEETINGS OF SOCIETIES.

MUSICAL ASSOCIATION.—(Monday, January 6.)

DR. MACFARREN in the Chair. Mr. E. Prout read a paper on the "Development of the Modern Orchestra." The contrast between ancient and modern orchestration was shown by the orchestra of Hasse, at Dresden, in 1754, when it appeared that there were twenty-seven strings and seventeen wind instruments used, beside two harpsichords. The first step in the direction of improvement was taken by Haydn, who was the inventor of orchestral colouring and unquestionably laid the foundation of the science of modern orchestration. Yet, even in this, Haydn was not entirely original. He owed much to C. P. E. Bach, upon whose style he improved by developing and systematising his power of colouring. Haydn gives up the harpsichord, which had been used by Bach, and uses clarinets, bassoons, and trumpets, and even trombones, much in the same way as they are employed in a modern orchestra. Mozart founded his orchestration on Haydn's, but improved upon Haydn's colouring by a more free use of the wind instruments, as is seen especially in his later works, such as *Don Giovanni* and the *Symphony in E flat*, and by his use of the *coro di bassetto* in the *Requiem*. Mozart's power of orchestration is especially shown by his skill in writing for small and incomplete orchestras. When composing his Masses, he was frequently reduced to writing his scores without viola parts. Beethoven is especially many-sided in his orchestration. He uses the same instruments as Mozart, but is sparing in his use of drums and trombones. Occasionally he contents himself with two instead of three trombones. His contribution to orchestration, therefore, did not so much consist in introducing new instruments as in individualising those which already existed. His use of the horns should be noticed in the *Symphony in A*, and in the *Eroica Symphony*; and also the novel tuning of the drums in octaves in the *Symphony in F*. Of Beethoven's contemporaries Mr. Prout noticed the following:—1. Cherubini, whose orchestration reminds us of a masterpiece of ancient statuary. He observes strict contrapuntal treatment, yet uses as few instruments as possible, sometimes not even using up all his orchestra. He is one of the first to divide the violoncello and the double-bass, and by his striking use of the wind, to enrich the middle parts. 2. Schubert—a poet, if there ever was one, in orchestration as well as in melody—who distinguishes himself by his treatment of the wind, especially the brass. Of all writers he has most influenced Brahms. 3. Weber is the first to use four horns and trombones as integral parts of the orchestra without misusing them. In his scores the orchestra takes a more prominent part, yet mostly without drowning the voice. He also uses a second

orchestra upon the stage. Perhaps his strongest point was his power of depicting the supernatural. Mendelssohn's style is founded upon that of Beethoven and Weber. His best specimens of orchestration are the *Midsummer Night's Dream* and the *Walpurgis Night* music. He is especially to be noticed as dividing the parts of the violins and violas, and introducing an organ part among the orchestral parts so as to produce a broad and majestic tone. The use of the harp in the "98th Psalm," in *Athalie*, and in the *Antigone* and *Oedipus* music should be observed. That he attached much importance to the clarinet appears from the *Pilgrim's March* in the *Italian Symphony*. Schumann's orchestral parts are generally too thick and too heavy to be pleasing. He is the first to use the valve-horn and to indicate it in his scores. Mr. Prout was obliged to pass over the interesting scores of Spontini, Rossini, and Auber, and after a brief notice of the orchestration of Meyerbeer, Berlioz, and Wagner concluded with a forecast as to the probable future of orchestration.

ANTHROPOLOGICAL INSTITUTE.—(Tuesday, January 7.)

JOHN EVANS, Esq., D.C.L., F.R.S., President, in the Chair. The Rev. S. J. Whitmee read a paper entitled "Revised Nomenclature of the Inter-Oceanic Races of Men." Mr. Whitmee's paper dealt with the people of Madagascar, Australasia, the Indian Archipelago, Formosa, and Polynesia, which he called inter-oceanic races. These may be superficially classified as *dark* and *brown* people. The dark comprise three distinct races—(1) the Australians, who may be called *Australis*; (2) the small black people of negroid type found in the Andaman Islands, Malacca peninsula, and portions of the Indian Archipelago, who bear the appropriate name *Negrito*; (3) the people of Western New Guinea, some other islands in the Indian Archipelago, and Western Polynesia, who have been known as Papuans and Melanesians. These Mr. Whitmee proposes to call *Papuans* only. The ancestors of the brown people are believed to have once dwelt together in the Indian Archipelago, but the family has been broken up into five branches:—(1) that found in Eastern Polynesia it is proposed to call by a new name—viz. *Sawaiori*; (2) the second branch in Madagascar bears the name *Malagasy*; (3) another branch is in Formosa; (4) the fourth is in North-west Polynesia (Micronesia), and these people Mr. Whitmee proposes to call *Tarapong*; (5) the fifth most varied and most altered branch still occupies the Indian Archipelago, and may bear the generic name *Malayan*. In the paper Polynesia is used for all the inter-tropical islands of the Pacific eastward of the Philippines and New Guinea.—A paper was read by the Rev. W. G. Lawes, entitled "Ethnological Notes on Koitapu, Motu, and neighbouring tribes of New Guinea." This paper was based on information derived from a three years' residence at Port Moresby. It is extremely important that all statements about New Guinea should be specific as to locality. It is even more important with reference to the people than to the country, the diversities of race and tribe being so numerous. Twenty-five different dialects and languages are spoken to Mr. Lawes' knowledge in the 300 miles of coast extending from Yule Island to China Straits. Great importance is attached among the Motu to the tattooing of the women as a means of enhancing beauty. No importance seems to be attached by them to the pattern. The Koitapu are now for the most part to be found living at one end of the Motu villages, although preserving their distinctness and separateness. They are also to be found in small groups of a few houses each a little way inland on a hill overlooking the sea all through the Motu district. The typical Koitapu man is slightly darker in colour than the Motu, and the hair is frizzy, not woolly. The Koiari are closely allied to the Koitapu, and inhabit the mountains at the back of the Motu and Koitapu district. They are physically inferior to the Motu and Koitapu, but more numerous. They are smaller in stature, darker in colour, and dirty in person. Their hands and feet are remarkably small. Tree-houses are common, almost every village having one at a considerable height. Their language is similar to Koitapu. They cultivate the soil carefully, and are great hunters.

ROYAL SOCIETY OF LITERATURE.—(Wednesday, January 8.)

CHARLES CLARK, Esq., Q.C., V.-P., in the Chair. Mr. C. H. E. Carmichael read a paper on "Rubens and the Antwerp Art-Congress," in which, after describing the general characteristics of the Rubens Festival, and of the Congress held in connexion with it, the writer proceeded to analyse some of the principal discussions which took place on questions relating to Rubens and the art of his day, and expressed the hope that one of the practical resolutions of the Art Congress—the publication of a complete "Codex Diplomaticus Rubenianus"—would receive material assistance both from public and private collections in the United Kingdom. On the conclusion of the paper an interesting discussion took place, chiefly as to the position of Rubens in relation to art, in which the Chairman, Mr. Highton, Mr. Newman, and other gentlemen took part.

ROYAL SOCIETY.—(Thursday, January 9.)

W. SPOTTISWOODE, Esq., President, in the Chair. The following papers were read:—"Researches on the Action of Organic Substances on the Ultra-Violet Rays of the Spectrum," by W. N. Hartley and A. K. Huntington; "On the Electro-Magnetic Theory of the Reflection of Light," by G. F. Fitzgerald; "On Dry Fog," by Dr. Frankland; "Note on the Inequalities of the Diurnal Range of the Declination Magnet as recorded at the Kew Observatory," by B. Stewart and W. Dodgson; "Some Experiments on Metallic Reflection," by Sir John Conroy.

LONDON MATHEMATICAL SOCIETY.—(Thursday, January 9.)

C. W. MERRIFIELD, Esq., F.R.S., President, in the Chair. The following communications were made to the society:—"On a Theorem in Elliptic Functions," by Prof. Cayley; "On a new Modular Equation," by Prof. H. J. S. Smith; "On Coefficients of Induction and Capacity of two Electrified Spheres," by Prof. Greenhill; "On certain Systems of Partial Differential Equations of the First Order with several Dependent Variables," by Prof. Lloyd-Tanner.

FINE ART.

DISCOVERIES OF ANTIQUITIES IN ITALY IN 1878.

Rome: December 31, 1878.

The year 1878 has not been particularly fruitful in archaeological discoveries. Not that Signor Fiorelli has wanted materials for the monthly notices which, on behalf of the Minister of Public Instruction, he communicates to the Royal Academy of the Lincei. On the contrary, if we could argue from the pile of numbers published up to this date, the year 1878 has not yielded fewer materials than that preceding it. But to a greater or less degree all the places treated of are noted spots, where familiar objects, of types already well known, have been brought to light, or at most lapidary fragments serviceable for the study of epigraphy. Nevertheless, a brief record of the principal discoveries may be useful. The learned Avvocato Dario Bertolini, of Portogruaro in Venetia, who discovered the burial-place of Concordia-Sagittaria at the time when the excavations of the tombs of the Roman soldiers were suspended, continued his researches for the more accurate determination of the ancient roads of the tenth Region of Italy. I say that he continued his researches, because as long since as 1877, when I went to Concordia to visit the excavations, Bertolini showed me some topographical charts which, by placing in comparison the lines actually traversed by the railway with those indicated by the direction of the Roman roads, demonstrated the utility of correcting the former, or of annexing other lines to them which, passing through populous districts, would establish a more direct communication with the east. It is certain that with regard to the new distribution of the Venetian provinces and to the actually existing state of the railroad, the case of the inhabitants of the

farther coast of the Adriatic could scarcely be harder. The inhabitants of Portogruaro and Concordia, assigned to the province of Venetia, if business renders it necessary for them to visit the capital, must cross part of the territories of Udine and of Treviso, consuming many hours on the journey; while, if the railroad had kept the southern line—that of Padua and Mestre—it would pass through Altinum and Concordia, cross the plain of Aquileia, and reach Goritz and Trieste more speedily, so that in large districts like Portogruaro a life now extinct would be re-awakened. But let us put aside these considerations, which breathe too much of the present, and are, therefore, ill suited to an article devoted to the discussion of archaeological subjects.

The ancient road which led from Padua *ad Portum* was a continuation of the great Via Emilia and Via Popilia. Pursuing its course to the north-east by Altinum and Concordia, it went on to Aquileia and the east. At Concordia it joined the great highroad, which, proceeding from the Alpes Cottias through Turin, Milan, Bergamo, Brescia, Verona, and Vicenza, arrived at Opi-tergium (Oderzo); so that Concordia was the true centre of all the roads running from various parts of Italy towards the east. Now, of this road, which formed the *decumanus* of Concordia, and passed through the tombs of the soldiers, Bertolini has discovered an important relic. It consists of a bridge, found on some property belonging to Signor Borriero, at a short distance from the area occupied by the ancient city. It was formed of three arches, two smaller ones at the side and a large central arch, and of these the small arch to the west is the only one preserved intact. But as all the remaining materials were found close at hand, it was easy enough to estimate the size of the other two arches, formerly sustained by pilasters, the whole of which are still standing. An inscription in large characters can be traced on it, recording that the work was executed by the testamentary orders of one Manius Acilius Eudamus, inscribed among the *seviri* mentioned on the stones of Concordia. It seems that a statue was erected beside one of the parapets at the entrance of the bridge. A pedestal was found there, and in the bed of the river were discovered some fragments of an arm and leg in marble, and a female head, perhaps the portrait of an Empress.

But at the point where this bridge was erected no river flows at the present day. The Lemene is more to the east, and the Reghena discharges itself into the Lemene a kilometre farther to the north. Bertolini, in endeavouring to discover the reason of this circumstance, found that a fresh direction had subsequently been given to the Lemene, with the object of shortening its course for the benefit of commerce. He thus discovered the ancient course of this river beneath the arches of the bridge found in Signor Borriero's grounds.

Other researches upon the direction of the ancient roads of the Transpadane regions have been made by Signor A. Modena, of Rovigo. He has called attention to the fact that, from the large size of Adria, the Via Popilia alone could scarcely have sufficed for its communication with the rest of Italy, but that other roads must have been required communicating with the populous cities on the right and left banks of the Po. Excavations having been made in the extensive property of Signor Gobatti at Gavello, he succeeded in discovering another road, which, starting from Adria, passed close to Rovigo, and there dividing into two branches, sent off one to Ostiglia, while the other ran up towards the north.

These discoveries, which will be highly serviceable for the study of ancient topography, and will furnish much useful matter for the formation of archaeological plans of Italy, are not likely in other respects to attract so much attention as the explorations recently carried out in the area of the city of Adria itself.

The publication by Schöne at the beginning of

the year of the catalogue of the Museo Bocchi at Adria—*Le antichità del Museo di Adria descritte da Riccardo Schöne* (Roma: presso l'Istituto, 1878)—induced the Government to grant a subsidy for the commencement of excavations at that part of the city where Prof. Francesco Bocchi believed that the remains of pre-Roman Adria would be met with. No place could have been selected better calculated to attract the attention of scholars, who, with reason, anticipated from these researches the discovery of materials of the highest importance for the elucidation of some of the most difficult problems of our ancient history. It is known that Adria was called by some of the ancient writers a *Greek*, and by others an *Etruscan* city. Traditions were not wanting according to which the city was founded by Dionysius of Syracuse. But the monuments which might have afforded us light in so great a dearth of literary information have merely, as Schöne justly affirms, increased the darkness. He mentioned some painted vases, indeed, which, if by their Greek inscriptions they tend to establish the fact that the city was inhabited by a Greek race in the middle of the fifth century B.C., by their so-called Etruscan inscriptions leave the phalanx of explorers of our origin still divided between contrary opinions. We must seek from the soil the response to our enquiries; and on this occasion it seems that the soil has given an unmistakable reply.

The excavations having been commenced on August 14, in the Piazza degli Orti Pubblici, a stratum of Roman ruins was first discovered, at the depth of a few metres, and then much broken pottery. Below another alluvial stratum the remains of a fence of piles, with an accompanying floor, became visible. Many of these were dug out, and near them were found not a few ceramic remains. It seems that this fence of piles was not a solitary one, but that at a further depth of some metres another was found, formed of large trunks of trees. Was Adria, then, originally built in a lagoon, like Venice, or was it necessary to raise the houses to defend them from the incursions of the neighbouring rivers? It will certainly be of the greatest importance to have the account of Signor Bocchi, which, we trust, will be published without delay.

In Umbria the site has been discovered of the ancient necropolis of Norcia, where in 1873 many bronzes, some of them in a good style of art, were brought to light. Prof. Guardabassi, who conducted fresh excavations at the same place last autumn, has collected memoranda which will serve to illustrate the article written by him on the earlier discoveries, which was published in the *Notizie degli Scavi* in January 1878. Guardabassi has also written some letters on the excavations at an Etruscan necropolis at Ponticello del Campo, near Perugia, which, if we except the inscriptions on the sarcophagi and urns, do not present any results of great importance.

Other discoveries, however, have not been wanting in the Etruscan territory. The first honours, as usual, are due to the city of Corneto, the site of the ancient Tarquinia, where, thanks to the excellent superintendence of the excavations by their worthy conductor Luigi Dasti, notable discoveries are recorded every year. It had already been announced to the Royal Academy of the Lincei that a new painted tomb was discovered last April in the Tarquinian necropolis. I have recently heard that the recommencement of the excavations has been made under the most favourable auspices, and that another tomb, with pictures and inscriptions of considerable length, has been discovered. I have not yet visited Corneto since my return to Italy, but I know that Prof. Helbig has been there recently, and he will no doubt find materials in the new discoveries for a communication in the *Bullettino* of the Institute.

In Rome, the excavations of the Forum, recommenced on April 2, could scarcely have been crowned with more brilliant results. The entire

continuation of the Via Sacra has been discovered, on the side of which towards the Palatine many remains of buildings have been found. Within the old walls which sustained the unsightly granary, now demolished, between the Basilica of Constantine and the church of SS. Cosmo and Damiano, the illustrious Commendatore de' Rossi has discovered some important remains, of mediæval construction. During the excavations two beautiful fragments were discovered of the *Acta Triumphorum*, the greater part of which is preserved in the museum of the Capitol. I visited these excavations in the Forum in company with Mr. C. T. Newton, to whom I could wish to testify in a warmer manner my grateful recognition of the exquisite courtesy with which he received me in London, and of his kindness in displaying to me the rich treasures so well arranged and exhibited in the sanctuary of the British Museum. He was much pleased with this new undertaking, and equally admired the excavations of the Palatine and those recently executed in Ostia, whither I also had the good fortune to accompany him, together with Signor Alessandro Castellani; but the Tiber, which a few days previously had invaded the Campagna and flooded the streets of Rome, had left a deep deposit of mud in the streets of Ostia, so that it was impossible to make the circuit of all the treasures discovered in the last excavations.

In Campania, the exploration of the necropolis of Suessula, in the possession of Signori Conti Spinelli, at a short distance from Acerra, is being continued. Mr. Newton went to visit the place, and the Neapolitan journals report that some tombs were opened in his presence.

The excavations of the necropolis of Cuma, executed at the expense of Mr. Stevens, were suspended in September. Tombs made of earthenware, and others of *lustre di tufo* excavated in the Montagna di Cuma, were found. The forms of these were various, some of them resembling mere mortuary coffers, while others, in place of the simple covers, had large stones above them in fashion of a roof. Some are genuine sepulchral chambers in which vases were deposited beside the dead. There was no particular novelty in the funeral utensils, but no accurate study of the vases has yet been made.

Signor Fiorelli, in enumerating these summary notices of the excavations of Cuma at a recent meeting of the Royal Academy, distributed among the audience some copies of a Greek metrical sepulchral inscription found at S. Pietro a Paterno in the vicinity of Naples. It was communicated by the well-known Director of the National Museum of Naples, Prof. de Petra, who supplied the defective portions, which were inconsiderable.

I will conclude this letter by recording that orders have been given to commence experimental excavations in the territory of the ancient Sybaris; that the excavations in the Acropolis of Selinus have been continued; and that in the districts called *Abini*, a few kilometres from the village of Texi in the island of Sardinia, where many bronzes, generally known as "Sardo-Phoenician," have previously been found, important discoveries, described by Prof. Vivanet in the *Notizie degli Scavi* of last July, have been made during the year.

F. BARNABEI.

THE NATIONAL GALLERY CATALOGUE.

IV.—(Conclusion.)

THE Potters, father and son, require amends for scurvy treatment in the catalogue of the National Gallery, which ought certainly to note that Pieter Potter felt the influence of Frans Hals as a figure-painter, while he shared the partiality of Lastmann for Italian models in landscape. The date of Pieter Potter's birth at Enkhuizen is given without question: yet he was not born in 1595, and he probably came into the world as early as 1587. He married at Enkhuizen in 1622, and

settled for life at Amsterdam in 1631. Paul Potter, his son, was christened at Enkhuizen on November 20, 1625. In 1647 he paid a master's fees in the guild of Delft. He then changed his residence, wandered to the Hague in 1649, and returned in 1652 to Amsterdam, where he died, and was buried on January 17, 1654.

The catalogue notices Rembrandt more fully than the Potters, but it assumes that the earliest of the master's signed pictures are dated 1631, neglecting to notice the beautiful portrait of 1630 in the museum of Innsbruck. It also asks us to accept as genuine all the pictures catalogued under Rembrandt's name, when we expect to find doubts expressed with regard to such pieces as *The Night Watch* and *Christ Blessing the Little Children*.

Giulio Romano is still considered to have painted pictures which cannot honestly be assigned to him. The *Capture of Carthage* and the *Abduction of the Sabine Women* belong to the same series as the *Triumph of Caesar*, in the Belvedere at Vienna: all three formed part of a set of six panels, attributed erroneously to Giulio Romano in the collection of Queen Christine. They were transferred by sale to the Orleans and Bridgewater galleries, and subsequently dispersed. The *Triumph* at Vienna is correctly catalogued under the name of Rinaldo Mantovano, who was the author of the whole set.

Pellegrino da San Daniele was longer in practice than the catalogue would lead us to think. He was active as a painter earlier than 1495—namely, in 1491: later than 1545—viz. in 1547. He died on December 23, 1547. One year should be added to the life of Girolamo da Santa Croce as sketched in the catalogue. His latest altarpiece bears the date of 1549. Nor should it be forgotten that the oldest work of Solario is the *Madonna* of the Brera at Milan, which was finished in 1495.

Spagna deserves better treatment than he receives in the catalogue. He is not the painter of the *Glorification of the Virgin*, which is by Bertucci of Faenza. He is the author of the *Christ on the Mount*, banished by the catalogue to the shades of the "Umbrian school."

The catalogue declares that Spinello Aretino died at a very advanced age at Arezzo, but that the exact date is not known. Yet ten years ago it was accurately ascertained that Spinello died on March 14, 1410, and was buried at Morello.

As no doubt can be entertained that the *Adoration of the Kings* in the National Gallery is by Vincenzo Poppa, it might appear unnecessary to correct the notice of Bramantino, to whom the catalogue ascribes this picture. But if at some future time the occasion should present itself, it may be borne in mind that Bramantino's earliest known panel is that of 1491 at the Louvre, and that he went to Rome with Lotto and Pinturicchio in 1507, and not with Bramante in 1495.

Tintoretto was not born in 1512, but on September 16, 1518, since the register of deaths of San Marciliano at Venice says, "he died of fever on May 31, 1594, aged 75 years, 8 months, and 15 days."

Cosimo Tura, employed at Ferrara as early as 1451, was still living in December 1494. The catalogue does not trace him beyond 1481, though his will is extant, dated April 18, 1491. Tura was not a scholar, but a contemporary, of Galasso Galassi. The *Christ in the Tomb* here ascribed to him is by Zoppo.

The catalogue tells us nothing of Titian from the day of his settlement at Venice till 1516. It asserts that the *Bacchus and Ariadne* was executed in 1514, when it is proved to have been painted in 1523. It dates the *Assunta* in 1516 instead of 1518, and the *Peter Martyr* in 1528 instead of 1530; and tells of the master's first interview with Charles V. in 1530 instead of 1532. It sends Titian to Spain, though he never visited that country; and affirms that he received the offer of the Piombo in 1543 instead of 1546.

Almost as defective as the Life of Titian is the

Life of Lionardo. We are not informed that he was the illegitimate son of Piero da Vinci. We are not told that he was introduced to the Duke of Milan by Lorenzo de' Medici, who sent him to the Court of Lodovico with a present of a lyre. But we are told that the picture hitherto assigned to Lionardo is by one of his school, which makes the notice of Da Vinci altogether unnecessary. If the beautiful Lionardo of the Maitland Collection had been bought, the National Gallery would have had at least one certain example of the great and incomparable Florentine.

If we trust to the catalogue nothing is known of the career of "Antonio Vivarini" before 1444 or after 1451; yet his altarpiece in the Academy of Venice is dated 1440, and an important work of his later period in the Museum of San Giovanni Laterano at Rome is marked 1464. In a similar way Bartolommeo Vivarini is described as practising his art from 1459 to 1498, when we have one picture at Bologna dated 1450 and another in England dated 1499.

Wynants' career, to conclude, is made to end in 1674, though we have his *Italian Landscape* at the Hermitage of St. Petersburg dated 1679.

J. A. CROWE.

THE WINTER EXHIBITION OF THE GROSVENOR GALLERY.

(Third Notice.)

IN the first notice of the Winter Exhibition of the Grosvenor Gallery, which appeared in the ACADEMY a fortnight since, from the pen of Mr. Weale, some general remarks were made upon the fine collection of drawings by Rembrandt and his school, as well as by other Dutch artists. The "Rembrandt drawings" form so important a part of this series that as space is limited no further preface can be required. It must be evident to all who subject these works to more than a cursory examination that there are many here which must have been improperly assigned to him. We know to how great an extent Rembrandt's style and technic varied; that in both his paintings and his etchings he had his different periods; and yet that in all his powers are so evident and his manner so markedly his own that a connoisseur would feel but little hesitation in accepting or rejecting a work purporting to be by him. It is certain that an equally decided conclusion is to be attained in regard to the drawings with which he is accredited, though probably no one is as yet sufficiently conversant with these works to be able at once to declare whether each one which bears his name is authentic. The master himself was not always successful, and while there are drawings by his predecessors, by his contemporaries, by his school, and by his imitators, which partake to so large an extent of his "manner" that at times the most educated eye may be deceived, the ablest critic be compelled to acknowledge his inability, and hesitate to commit himself to conclusions which a still closer and more extended knowledge may cause him to modify or correct; there are others which present such unmistakable diversity, not to say inferiority, in composition, in expression, and in technic, that his task is simplified, and he need not scruple to depose from their pre-eminence many which have hitherto been regarded as by the pencil of Rembrandt. Even in the large public collections, where no feelings can be hurt by a denial of the authenticity of drawings which bear Rembrandt's name, too many are still permitted to retain their undeserved reputation: in private portfolios, such as those which have been so liberally opened here, it seems almost ungracious to suggest that an equally stern revision is required; yet in the interests of art the reviewer has no alternative, but when their contents are submitted to general inspection, he should accept the challenge and put forward his convictions, only careful that those convictions are the result of observation, and are not too dog-

matically expressed, leaving it to others to decide to what extent his opinions may be accepted.

It may be regarded as a piece of great good-fortune that, together with the many exquisite drawings in pencil, or with the brush, which must undoubtedly be received as from the hand of Rembrandt, the amateurs to whom the selection has been entrusted have placed among them others still worthy of admiration, which, while to a greater or less extent they partake of Rembrandt's "manner," were executed by the artists to whom from the very first they have been assigned. That these are not more numerous is to be regretted; but our regrets are unavailing, since drawings the recognised work of inferior hands are far less frequently met with than are so-called Rembrandts. Coveted by neither the amateur nor the dealer, they have never been collected with care, and may be counted by tens; whereas those which claim to be the work of the great master have always been lovingly preserved; their attribution to Rembrandt, no matter what their intrinsic value, has been too often readily allowed; they are seen in almost every collection and every catalogue, and may be numbered by hundreds. It is time that a careful revision should be made, even although it leads to the unwilling rejection of drawings of great beauty and of great merit, such, perhaps, as would do no discredit to the genius of Rembrandt himself.

That there are here drawings to which the great name of Rembrandt has been wrongly given no connoisseur will venture to question: in a few instances criticism is hardly required. Thus the pen-and-ink *Group of Figures* (No. 289) may possibly be an indifferent Van Dyck, it is certainly not a Rembrandt; and though we may regret to discard so able a composition as the *Adoration of the Wise Men* (No. 199), it, too, must be rejected: the expression of the Holy Infant, attracted by the glittering treasures within the cup from which the venerable kneeling figure lifts the lid, is most prettily conceived, but the attitudes of the group to the left, the light springy action of the pages, &c., are sufficient, even if we overlook the figure in the middle background with hair like a periwig—the drawing proclaims itself: it is not Dutch at all, but French of the early eighteenth century, and it would not, perhaps, be difficult to discover its authorship. Others, again, have so many resemblances to the work of Rembrandt's contemporaries or pupils that their distinctive peculiarities may be recognised; such are the *Sketches* No. 309, to which we will refer later on, and the very beautiful landscape (No. 219) long incorrectly known as a Rembrandt, but now correctly assigned to Philip Koninck. Others again—and in them this collection is peculiarly rich—are so full of "Rembrandt's manner," and are apparently so typical of his work, that there is somewhat of temerity in questioning them. Such are several of the Scriptural compositions, and more than one of the landscapes and of the figures.

We have used the term "Rembrandt's manner": it is a convenient phrase, and is applied in a comprehensive sense to include all those qualities in which the artist was pre-eminent; but the "manner" was not his invention—it was the growth of years, and its origin and its perfection lie deep in the love of truthfulness which pervaded the whole Dutch school: and just so far as others of his time inherited or acquired this "manner" does their work approach that of Rembrandt, and hence arises the frequent difficulty of distinguishing it. It was thus with Lievens, a pupil together with Rembrandt under Lastman. Their lives after those early days lay widely apart, yet so often does Lievens' manner approach that of his youthful friend that their work has been continually mistaken. Even more closely was Rembrandt imitated by his pupils, several of whom are here represented, and though, with the exception of Philip Koninck, the few examples of their work are neither the best nor the most typical, they

are very suggestive, and go far towards solving the enquiry as to the authorship of many of "the Rembrandts": and the influence has extended even further, to such as Doomer and Gheyn and Hulsch and others, who have at times varied their style, following that of Rembrandt, to the advantage perhaps of the dealers, but to the occasional serious discomfiture of the unwary.

The first so-called Rembrandt drawing which attracts our notice is No. 192, *An Old Woman Sleeping*. It is a very able study. She has fallen into a doze over her book, her very hands are asleep: the whole picture is most admirable, and deserves our attention; but is it a Rembrandt? It is not entirely satisfactory: there is that in it about which connoisseurs will disagree, and the writer must range himself on the side of those who prefer assigning it to some other hand. But with No. 195 he feels no such hesitation—the pose of the figure, the treatment of the dress, the incidence of the light, and the bold and suggestive touches which indicate the background, are all what we expect from Rembrandt. So again with the *Sketch of a Sleeping Girl* (No. 201) and with *The Crucifixion* (No. 207), surely one of the most marvellous drawings that even Rembrandt ever made: notice the suddenly-checked action of the soldier's hand as he casts his lot, and the attitudes of the other figures; the rudest sketch becomes the most elaborate picture. Rembrandt's few hasty lines and careless scrawls indicate more than the most minutely finished drawing could show us, or a column of writing could describe. No. 196, not *Solomon upon his Throne*, but "David bidden by God to choose his punishment for numbering the people:" remark not only the expressive and effective drawing, but the transparent shadows in the background, the same shadows in sepia which are so magical in some of Rembrandt's finest paintings and etchings. No. 217, *The Angel Appearing to St. Peter*, nearly equals it; but (No. 216) *The Last Supper*, fine as it is, and ably as the composition is arranged, appears to approach the borderland of doubt, which surely is overpassed by (No. 218) *The Widow's Mite*. How different and yet how successful is the *Portrait* (probably of Adrian, Rembrandt's brother) (No. 204): even without the inscription, a true autograph, we are sure that no one of Rembrandt's contemporaries or pupils could have executed it. Leaving the landscapes for awhile and crossing to the screen, we have a scene from the history of Tobit (No. 287): its intense homeliness is forgotten in our admiration of the feeling and sentiment which pervade it: the old man giving his parting blessing, the little dog crossing the floor, the companion waiting outside, are all so simple and so natural; while the sunlight, like a hopeful gleam falling through the window and just tipping the angel's wing outside, conveying an idea of safe return, relieves this touching scene from all vulgarity. Pass on to the composition No. 292, *Christ with St. Peter Walking upon the Sea*, and compare with it the companion drawing of the same subject, No. 299: how cleverly the attitudes of the disciples are designed! In this latter some doubt may be entertained as to whether the Christ is not by another hand: it bears a strong technical resemblance to *The Holy Family* (No. 200); to the figure to the right in No. 319, *Susannah and the Elders*; and to the standing figure in No. 328—all of which are rather suggestive of the more advanced work of Eckhout; the drawing by this master upon the wall (No. 278) is executed in a different style, and, unfortunately, does not compare with these as do others of his drawings with the pen seen elsewhere, in which his hand shows, together with greater freedom, a tendency to overstudy, as if he failed at first to obtain the expression he desired, and in which his treatment of drapery is somewhat unsuccessful, the folds being too much worked upon. *The Repose in Egypt* (No. 291) and the *Adoration of the Shepherds* (No. 293) are not drawings which can cer-

tainly be assigned to Rembrandt; but we may accept without reserve the admirable sketch of the first scene in the parable of the unforgiving servant (No. 301), the more elaborate composition *St. Peter Denying Christ* (No. 294), *Nathan Admonishing David* (No. 303), and *Christ before the Doctors* (No. 306). The *Academy Life Study* (No. 302) and the *Woman in Dutch Costume* (No. 324) are most probably also rightly assigned. There are others as to which we must take leave to express our doubts. No. 309 is a *Sheet of Sketches*, which is deserving of careful study. In this we believe the work of Lievens is seen. Even if the upper central figure is not a design for his etching *The Bust of an Oriental*, the features of the young man in the lower left appear twice if not three times in his prints, while the technic in these and in the other figures, not even excepting the sketch in red chalk, has its counterpart, not only in Lievens' designs for his *Resurrection of Lazarus*, but also in parts of his landscapes. Lievens, it must be remembered, was an artist of considerable reputation, and was for some years in full employment as a painter as well of portraits as of altar-pieces and Scriptural compositions. It is singular that comparatively so few works now exist which are assigned to him, while his designs for altar-pieces, &c., are hardly known. May we not attribute to him some drawings here which do not come up to our ideas of the work of Rembrandt—such as the *Portrait* (No. 297); possibly the clever *Studies of Old Women* (No. 313); even *The Sleeping Child* (No. 318), and the two *Studies of Heads* (No. 320); and also the compositions Nos. 307, 310, 311, the latter entitled *Paul before Felix*, but really Judas returning the thirty pieces of silver; and, perhaps, also the very able study of *A Man seated* (No. 300)? *The Lion*, in No. 325, should be compared with the figures in No. 317, which latter, with great probability, may be assigned to Renesse.

Of the landscapes which we may unhesitatingly accept the finest are No. 223, for which no praise can be too high; the beautiful water-colour on the same side, No. 209; the *Dutch Village* (No. 210); No. 314, *A Landscape with a Cottage by a Canal*; the *Studies of Trees* (No. 316), especially the lower one upon the sheet; and a drawing of singular excellence, *A Landscape with Trees* (No. 354). Full of beauty, too, is the *Farm House* (No. 206). The wide-spread *Landscape* (No. 205) has so much merit that it deserves to be ranked among Rembrandt's work, but is more probably by Philip Koninck, to whom also must be given the lovely little *Winter Scene* (No. 298). The acknowledged Konincks are No. 191, and a still finer work, No. 219, certainly his best here; his, also, is the *Landscape* (No. 295). No. 229, by Nicolas Maas, suggestive of his master's manner, is a drawing for a picture formerly in the Louvre, but now at Cassel. No. 262, the work of another pupil, is still more interesting: executed by Hoogstraten at the age of nineteen, it gives a promise, fulfilled in later years, of a much closer approximation to Rembrandt's style; and while it is by no means unlikely that some of the drawings here which we are unable to assign to Rembrandt are by his hand, it is certain that his work is continually met with under Rembrandt's name in less choice collections. No. 224, attributed to Roghman, does not resemble his other work; it would be satisfactory to decide its authorship, since Rembrandts of this type are far from infrequent.

Of the other artists of the Dutch school many drawings of the highest merit are exhibited. Besides those to which attention has been directed by Mr. Weale, the visitor should remark the pretty portrait by Bray (No. 228); the study by Netscher (No. 235) for his picture at the Hague, where the three figures are believed to be Portraits of himself, of his wife, Marie Godin, and of their daughter, a lovely girl with dress of satin painted to perfection; *The Farmyard* by Paul Potter (237) is even too beautifully finished. The Ostada

(No. 241) is a drawing for his picture at the Hague, *Le ménestrier*, which like this is signed and dated 1673, and of which Ploos van Amstel has given a reproduction. Cuypp is extremely well represented, especially in No. 246—*A Group of Cattle*—and in 348, 365, and 366. Of Aart van der Neer, whose works are of the rarest, an almost perfect moonlight scene, his favourite subject, appears in No. 253. The drawings by Adrian van de Velde, especially the *Ferry-Boat* (No. 255), a water-colour drawing with the character of a Paul Potter, should be noticed; and the study (No. 356) upon the screen, to which the study placed close beside it (No. 357), incorrectly, we think, called a Gerard Dou, bears a close resemblance. Jan Both is best seen in the *Italian Landscape* (No. 267), which, however it may be criticised as conventional and unreal, is flooded with the golden sunlight he so loved to picture. The delicately-finished Mieris (No. 272) should not be overlooked, nor should the Berghem (No. 248), and the two most charming tinted landscapes (No. 264), and the even superior companion piece (No. 265). These tinted drawings by Berghem are excessively rare. Of Ludolph Bakhuizen the choicest drawing is No. 277: so spirited and so perfect in composition, it is deserving of the highest commendation, as is the landscape by Roghman (No. 279), perhaps the best work of his which is known. The *Letter-Writer*, by Netscher (No. 332), is, as Dr. Richter has pointed out, a study for his own portrait, now at Dresden. The rare drawing by Elsheimer (No. 337) has been referred to by Mr. Weale. The drawing by Doomer (No. 340), and the still finer one in the West Gallery (No. 747) are interesting, but we wish that other drawings by him could have been exhibited, drawings which are more in the manner of Rembrandt, and which compare, and not unfavourably, with the *Amsterdam Gate* (No. 304), attributed to Rembrandt, but which, we think, was the work of Doomer. A repetition of the charming little sketch of a lady at the harpsichord, by Dou (No. 361), is repeated in a drawing in the Fodor Museum. Acquired for that collection from the portfolios of the Baron Verstolk de Soelen in 1847, it is there wrongly attributed to Bray. We have no doubt that this (No. 361) is the original, and that the so-called Bray is a much more recent work: Dou's drawing is among the reproductions by Ploos van Amstel. There are several characteristic sketches by Van Goyen, so highly praised by Bürger as among the earliest forerunners of the modern school of landscape-painting. With these and the able sketches of foliage by Hobbema (No. 371), and the still more beautiful winter-scene by Waterloo (No. 373), so much finer and more expressive than is usual in his drawings, this brief notice must close.

CHARLES HENRY MIDDLETON.

THE OLD MASTERS EXHIBITION AT THE ROYAL ACADEMY.

(Second Notice.)

For a thorough appreciation of the drawings at the Royal Academy it is necessary above all to consider the relation in which drawings stand to paintings. Of finished oil-pictures by the old masters very few have come down to us in their original condition. Retouching, over-painting, frequent varnishing and cleaning have destroyed only too often the effect intended by the painter. To these numerous dangers drawings are not subjected. And, moreover, the artist is able to convey to us his ideas in a more immediate and direct, and also generally in a more ingenious, form than is possible when he transfers these ideas to canvas or panel, where a great deal must often be left to the hand of pupils. Another special charm of the drawings is that they allow us to see, as it were, the studio of the painter, and to become acquainted with the intimate secrets of his creative power and activity. We may, indeed,

very often learn from them facts which reveal more of the character of the artist than any historical records. It is remarkable that this is more especially the case with some of the greatest artists, such as Lionardo, Michelangelo, Raphael, Dürer, and Rembrandt.

One of the first to make a collection of drawings was Vasari: but as forgery was practised in the sixteenth century with even greater skill than it is now, he was, notwithstanding his zeal, often cheated, and there are few modern collectors who have not suffered similar experiences. The number of genuine drawings by Lionardo da Vinci in Gallery VIII. at the Royal Academy contrasts strikingly with what the world possesses of this master's genuine paintings, for it must not be forgotten that only six of these exist of really indisputable authenticity: four in the Louvre, one at Milan, and one at Rome. The cartoon of the *Holy Family*, belonging to the Royal Academy (No. 190), although only drawn in black chalk, certainly deserves, however, to be added to the number. And, indeed, this position has already been assigned to it by Vasari himself, who relates an interesting story about its origin:—"Lionardo, finding on his return to Florence (in 1499) that the Servite monks had commissioned Filippino to paint the altar-piece for the principal chapel in their church of the Nunziata, declared that he would himself very willingly have undertaken such a work. This being repeated to Filippino, he, like the amiable man that he was, at once withdrew from the work, which was then given by the monks to Lionardo. And in order that he might make progress with it, they took him and all his household into the convent, supplying the expenses of the whole. But though he kept them attending on him for a long time, he made no attempt to begin the picture."

In the catalogue we find a quotation from Vasari telling us how the artist ultimately drew the cartoon, and what a great sensation it created at Florence. This cartoon, which has been reproduced in many inferior paintings, by scholars of Lionardo, was brought from Florence to France; after some years it was restored to Italy, and became the property of Aurelio Luini, son of the painter Bernardino, but its subsequent history is quite unknown. It may be said that the artistic value of this masterpiece is so great that it ought to be taken as a standard for deciding all questions regarding the authenticity of the works in England ascribed to Lionardo.

Lionardo's preparatory studies for the equestrian statue of Lodovico Sforza (Nos. 174-189), lent by H.M. the Queen, are certainly the most important documents existing as to the origin and history of this monument, which was destroyed in 1499. Its original form has not hitherto been discovered in any drawing, print, or bronze statuette. Louis Courajod, indeed, found last year, at Munich, a drawing of an equestrian statue, in which the profile of the rider's head very much resembles that of Lodovico Sforza as known from medals; but it is far too inferior, as Courajod himself admits, to be by the hand of Lionardo. The learned statements of this authority, published in the *Gazette des Beaux-Arts* (vol. xvi., 1877, ii., p. 422), have been very generally accepted, but I venture to say that they ought to be contrasted with the drawings here exhibited.

These drawings embrace all the phases of Lionardo's work. Studies for the horse are to be found under Nos. 176, 180, 182, 183, 203; others for the horse and rider under Nos. 181, 183, 189; in some of these the horse is stepping (as in Donatello's and Verrocchio's celebrated statues, and as in the ancient bronze of Marcus Aurelius on the Capitol—all copied by Lionardo), in others he is galloping; and, in the latter case, there is generally a warrior lying under the feet of the rider, as is the case in the above-mentioned design at Munich. But the silver-point drawing, No. 188^b, is the only one among those from Windsor in which the head of the rider shows a close resemblance to the portrait of the Duke

of Milan. The sketches of the statue placed on its pedestal may be regarded as the last problems which occupied the artist. Those in which the more violent movements are shown are, as I think for various reasons, the earlier ones, and they were followed by the studies with the warrior at the feet of the galloping horse. It is a fact of great importance that in nearly all these sketches the right arm of the rider holding the staff is stretched backwards, with great energy, and is not held up in front over the head of the horse, as in the Munich drawing. This motive, treated with great variety, exhibits much more delicacy in the proportions of the whole composition than the hard outlines (especially in the back of the figure) in the Munich drawing. Paulus Jovius, who describes the statue as he saw it before its destruction, says:—"Finxit etiam ex argilla colosseum equum Ludovico Sfortiae ut ab eo pariter aeneus, superstante Francisco patre illustri imperatore, funderetur; in cuius vehementer incitati et anhelantis habitu et statuariae artis et rerum naturae eruditio summa deprehenditur." It would occupy too much time and space to discuss here the *Studies for the Pedestal* (Nos. 185-189). That Lionardo must even have occupied himself a great deal with the difficult question of casting—a problem which had been solved during the period of the Italian Renaissance only once or twice before—is shown by the drawings Nos. 172, 174, and 175.

It is suggested in the catalogue that the interesting drawing No. 192—a wolf in a boat and an eagle on a globe—is an allegorical representation, intended, perhaps, to allude to the struggle for supremacy between the Papacy and the Empire. The wolf is sitting at the stern, occupied with the compass. The sail of the boat is attached to a tree set in the centre like a mast. The boat, as is well known, was the symbol of the Church, and the wolf, according to Dante (*Inferno*, Canto I., v. 49), was the emblem of the Holy See. In the foliated tree we may, I think, see the crest of the Rovere family, of which Pope Julius II. (1503-1513) was a member. From this it may be concluded that the composition alludes to some political event which happened during the ten years of his reign. Lionardo's drawing of Neptune and four sea-horses in black chalk (No. 211) recalls curiously enough similar compositions by Mantegna. It was probably the study for a cartoon of which we only know by description.

It would be superfluous to enter here into any detailed explanation of the Raphael drawings from Oxford, as they have already been duly valued and described by competent authorities. They stand in as little need of special praise as the numerous other drawings in Gallery VIII., lent by Her Majesty the Queen and the Duke of Devonshire, whose collections, however, it is to be regretted, have not as yet been as thoroughly and scientifically investigated.

It is impossible to have a sincere enthusiasm for genuine pictures by Raphael without also taking a lively interest in his authentic drawings; and these will be still more valued if they are seriously studied, as a few examples will suffice to prove. Everyone knows Raphael's large cartoon of *The Charge to Peter*, in the South Kensington Museum. A sketch for this drawing is to be found in No. 147, lent by Her Majesty the Queen. The figures are nearly the same as in the cartoon, although the composition is different. From the secular drapery of the figures in the drawing it is evident that the artist used models, not only for the attitudes of single figures, but also for the composition of his groups, putting, in fact, the youths in his studio into the attitudes which he intended to represent afterwards in the cartoons. A careful and repeated examination of all Raphael's cartoons in the South Kensington Museum has convinced me that he must have been partly assisted in them by pupils. This statement will be confirmed by Raphael's

small sketch in pen-and-bistre of the miraculous draught of fishes (No. 157 in Gallery VII.), lent by the Queen, which, though it corresponds entirely with the large cartoon in the South Kensington Museum, has evidently, both in its whole conception as well as in its execution, even to the very details, more of the delicacy and grace so peculiar to Raphael. The muscles of the stretched-out arms, for instance, do not certainly show any inclination to those herculean proportions, which can hardly fail to offend the eye, in the large cartoon. Vasari says that the last *Madonna* painted by Raphael in Florence was left unfinished because the artist had been summoned to Rome by Bramante. The meaning of this remark, however, has always been a mystery, as his last picture, the well-known *La Vierge au Baldachin* in the Pitti Gallery at Florence, is in all respects a finished one, and finished, too, apparently by Raphael himself. The preparatory drawing (No. 141 in Gallery VIII.) for this picture, lent by the Duke of Devonshire, is of peculiar interest on account of the numerous deviations in the details from the picture in the Pitti Gallery: such, for instance, as the attitude of the Child and of the Virgin, the head-dress of St. Bernard, the nimbi of the Saints (both wanting in the picture), and the different expression of St. Augustine. Moreover, the composition of the drawing is in many respects superior, and one is tempted to think that most of the deviations may have been introduced by another artist, perhaps by Fra Bartolomeo.

There is no historical report or tradition that both Raphael and Michelangelo were ever employed on compositions of the Resurrection. We only know of it from their drawings. The studies of Roman soldiers (Nos. 114, 116, and 151) form parts of Raphael's composition, of which, however, a more perfect idea is given by the drawing, belonging to Mr. Mitchell, exhibited last year at the Grosvenor Gallery. Raphael probably made these studies before painting the *Transfiguration* for the Cardinal Giulio de' Medici.

It is difficult to assign any reason for Michelangelo's studies for this subject of the Resurrection. Several sketches referring to it are exhibited in Gallery IX. In the black-chalk drawing (No. 268), lent by the Queen, the large tombstone seems as though it were being lifted up by the powerful movement of the rising figure; round the grave are thirteen soldiers. In No. 251, lent by Mr. Henry Vaughan, Christ is standing on the grave holding up the banner of victory; while in No. 202, lent by the Queen, He is on the point of ascending to heaven. A further phase, showing the figure in actual ascent, occurs in a drawing of the Malcolm collection, exhibited last year in the Grosvenor Gallery; and there is yet another, also different, in the Print Room of the British Museum, in which again Roman soldiers surround the grave. In Gallery IX. is the fragment of a cartoon representing the head and shoulders of a figure of colossal proportions (No. 303, lent by the University of Oxford). The head is in profile, upturned with earnest gaze, the mouth open, with an expression of sudden surprise and eager desire to rise, while the extended arms struggle to shake off the grave-clothes. Mr. J. C. Robinson is right when he says, in his account of the Oxford drawings, "that this noble drawing is actually from the hand of Michelangelo seems to be almost certain, but it does not seem quite sure that it was intended for the Last Judgment fresco." What this cartoon was intended to represent remains, therefore, an open question, but the fact of the figure being draped makes it very improbable that it was meant for the Last Judgment, as in that great fresco in the Sistine Chapel Michelangelo himself only introduced nude figures, all the draperies now seen having been painted after his death by Daniele da Volterra, by order of Pope Paul IV. It is, I think, very likely that this cartoon was intended to represent a figure of Lazarus rising from the tomb, since Vasari states that Michel-

angelo had supplied Sebastian del Piombo with such a cartoon for the latter's large composition in the National Gallery. There exist, moreover, three small sketches by Michelangelo of figures of Lazarus in different attitudes—two in the collection of Mr. William Russell, and one in the British Museum.

The *grisaille* of the Cartoon of Pisa (No. 255) in Gallery IX., lent by the Earl of Leicester, also claims a prominent place in the history of art. It is, as Dr. Waagen says, of inestimable value, as enabling us to form an idea of the most essential parts of that cartoon, which was one of the greatest works in the whole range of modern art. Vasari relates that a copy of this cartoon, before its destruction, had been made for him by Bastiano di San Gallo. In its description he mentions "innumerable figures on horseback beginning the combat." These riders, however, are entirely missing in the *grisaille* before us. San Gallo's copy was sent to Francis I., while the *grisaille* from Holkham comes from the Palazzo Barberini; it is, therefore, to be conjectured that the latter cannot give quite a complete representation of the lost original.

There exist, besides, some engravings, as Agostino Veneziano's *Les Grimpeurs*, and several drawings of single figures for the cartoon: for instance, the pen-drawing (No. 259) lent by Mr. Henry Vaughan. The authenticity of such sketches is, however, often questionable, especially as Raphael, Andrea del Sarto, Fra Bartolomeo, and others, made studies after Michelangelo's cartoon. Prof. Thausing, of Vienna, has lately published in the *Zeitschrift für bildende Kunst* an original drawing by Michelangelo, in which the separate figures are very differently grouped from those in the *grisaille*; and, in a learned essay on the subject, he puts forward the conjecture that the composition of the figures in the *grisaille* may have been arranged, arbitrarily, by an unknown artist.

The deep impression that Michelangelo's cartoon must have made on his contemporaries is shown by a highly-finished drawing in pen-and-bistre, *The Massacre of the Innocents*, lent by the Duke of Devonshire and rightly attributed to Baccio Bandinelli (No. 36, Gallery VII.). This Florentine sculptor was one of the bitterest enemies of Michelangelo, but, notwithstanding, he has reproduced in this composition several of the figures of the Pisa cartoon, introducing, besides, some reminiscences of antique sculptures, the model for the principal figure being the statue of the Apollo Belvedere (discovered at Antium in 1495). Baccio Bandinelli (ob. 1560) appears here as a precursor of the eclecticism which characterises the Italian art of the seventeenth century. Burkhardt calls him very justly a Michelangelist against his will. The drawing (No. 39) in Gallery VII., lent by the Duke of Devonshire, is signed with his full name; it represents the draped figure of a young man seen in front, and is, I think, a study after Michelangelo's *Gigante* on the Piazza Signoria.

The numerous drawings by Fra Bartolomeo on the Continent, especially at Florence, are broadly and hastily designed. The two small and highly-finished drawings by him in Gallery VII., both of which are genuine, though drawn in a very different and probably in an earlier style, are certainly far more attractive. One is a charming composition of a Madonna with the infant Christ and a kneeling angel, drawn in pen-and-bistre (No. 46), lent by Mr. E. J. Poynter, R.A. The other represents angels crowning the Virgin (No. 51), and is lent by Mr. J. P. Heseltine. None of these drawings, which are executed with great care, have been, so far as I know, represented in a picture.

Although the drawings by Carracci and his school are of less importance than those of the older masters, they must still not be overlooked. Most lovers of Italian art will agree with Pope Pius IX. when he designated *The Last Supper* by

Lionardo, *The Transfiguration* by Raphael, and *The Last Communion of St. Jerome* by Domenichino as the greatest master-pieces of religious art. Even Nicolas Poussin called the last picture "the greatest production in painting." Domenichino's master, Agostino Carracci, had certainly a large share in the merit of this picture, as its composition is evidently taken from an altar-piece now in the Pinacoteca at Bologna, in which Agostino first treated this subject. A preparatory and very carefully-executed study for it, drawn in black chalk on greenish-coloured paper, and corresponding exactly with the painting as executed by Agostino Carracci, is in the possession of the Duke of Devonshire and exhibited in Gallery VII. (No. 22). Genuine works of Agostino Carracci are not often met with, and this characteristic drawing deserves, therefore, most careful inspection by all art students.

It would not be possible within the limits of this notice to even touch upon all the important questions connected with a great number of the drawings by Italian, Dutch, German, and modern English artists, and still less so to discuss them. I will only mention with reference to the very valuable collections of drawings by Holbein, in Gallery IX., that the catalogue tells us nearly everything that can be said on the subject; and, although its statements are not always in accordance with those of Prof. Woltmann in his latest publications on Holbein, they are, especially, I may say, in the details, more accurate than his.

J. PAUL RICHTER.

NOTES ON ART AND ARCHAEOLOGY.

SOME of the Edinburgh artists, anxious to possess, and that the public should possess, some memorial of the works of Mr. George Manson—an Edinburgh water-colour painter, who died young, after having produced very striking and meritorious things—are arranging to produce a volume which shall contain a score or so of permanent photographs from Mr. Manson's more important drawings. It is expected that the book will contain a preliminary sketch, biographical and critical, of the young artist who is its subject, from the pen of Mr. J. M. Gray. The arrangements are not, perhaps, yet finally completed, but it is believed that the issue will be strictly limited.

AMONG recent acquisitions for the Department of Greek and Roman Antiquities in the British Museum are (1) a bronze dish which, as appears from the Latin inscription on it, had been dedicated to the Lares. A small hole in the rim has been used for suspending the dish. It was found near Milan, and was formerly in the Biondelli collection. The inscription runs, from right to left, *Q. Carminius Optatus Laribus*, and, instead of being incised, is marked out with punctures. (2) A small collection of gold ornaments, including several specimens from the interesting site of Tortosa, in Phoenicia.

M. ZVETAIIEFF has published the first part of his *Sylloge Inscriptionum Oecarum* (St. Petersburg, 1878), containing the texts, with interpretation, and a glossary. The second part will be devoted to the plates.

WE regret to record the death of Mr. John Chase, one of the oldest members of the Institute of Painters in Water Colours. He was born in John Street, Fitzroy Square, on February 26, 1810. At a very early age he showed a love for art, and was greatly assisted in his studies by Mr. Constable, R.A., who took a warm interest in all he did. At fourteen years of age, John Chase exhibited his first picture at the Royal Academy. He was elected a member of the New Society of Painters in Water Colours (now the Institute) in 1835, and from that time to the present was a constant contributor to their annual exhibitions. Our readers will, perhaps, remember his views of

Haddon Hall, a place which he frequently visited and often painted. He died at his residence in Charlotte Street, Fitzroy Square, on the 8th inst.

We have before spoken of the project adopted by the French Government of having triennial as well as annual Salons. The *règlement* for the annual Salon is published in this week's *Chronique*, but that for the triennial one, which is to be recapitulative and selective, will not be given until next week. The suggestion for this latter Salon appears to have arisen from the embarrassing number of works that annually claim admission into the French exhibition. This number, writes the Minister of Public Instruction, in his Report to the President, is too large for general instruction in art, "and yet the council, which is composed of artists, amateurs, and administrators, who all take a lively interest in the efforts of modern art, feel the necessity they are under of allowing as many young artists as possible to have the opportunity of making a fair appeal to the public." They cannot and, indeed, do not wish to exclude a large number of meritorious works annually sent in; but, on the other hand, a more rigorous principle of selection has become necessary, and it has seemed possible that a solution of this difficulty might be found in the plan of holding every third year an exhibition of works carefully chosen by a competent jury from among those already submitted to the test of public opinion. Perhaps this prospect of reappearance among the best company after three years may tempt English artists to exhibit more often at the French Salons. It is strange how few do so at present.

In the works in process of execution at the Via dei Colonnese in Rome, beneath the remains of the temple of the Sun at the Quirinal, a very beautiful mosaic pavement has been discovered, which, according to the papers, will be transported to the Capitoline Museum.

A NEW Industrial Museum and a Museum of Copies is projected to be built in one of the suburbs of Brussels. A commission has already been appointed to arrange for the exchange of casts with foreign museums. South Kensington will, no doubt, be able to give great help.

THE *Portfolio* states that Mr. Cecil Lawson, whose grand landscapes attracted so much attention at the Grosvenor Gallery last summer, has now on hand several important works. The first is a very large picture with portraits of two young ladies set in a fine English landscape; the second is a desolate landscape—seen in the early morning—with lurid storm-clouds drifting over it; and the third is, according to the *Portfolio*, "a highly-suggestive and poetical picture that leaves an impression like that of a weird old German ballad."

We have before mentioned the valuable *History of Painting*, by Dr. Alfred Woltmann, which is being published by the firm of E. A. Seemann, of Leipzig. The first part of this exhaustive work is now finished, comprising a very full and clear account of painting in ancient times—Egyptian, Greek, and Roman—by Dr. Karl Woermann. We have never, in any History, seen so many illustrations of the paintings of antiquity as are given in this. Some of these, taken from photographs of wall-paintings never before published, except perhaps in the journals of societies, have great interest, and will be new to most readers. In the second part Dr. Alfred Woltmann begins his history of mediæval painting, which is also abundantly illustrated. This is divided into periods. The first period comprises early Christian painting in Rome, illustrated by the works in the Catacombs; the mosaics at Rome, Ravenna, and elsewhere; the Early Middle Ages; Miniature-painting; the Carolingian period, and Byzantine painting. The second period deals with the Middle Ages in their highest development, and enters first upon "Miniature-painting," "Mosaic" and "Glass-painting;" this period is not yet finished.

AN interesting article on Lionardo da Vinci, by Clarence Cook, appears in the current number of *Scribner's Monthly*. Though it is written in a popular style, its information is accurate, the writer having evidently consulted Uzielli and all the latest authorities. The illustrations given of Lionardo's mechanical devices make it especially valuable, as few persons are aware of the exact nature of his curious inventions, though they often hear of his marvellous genius for mechanics. Several of the "devices" here given are remarkable as containing the principle of contrivances in use at the present day.

AN illustration is given in this week's *Graphic* of the ancient monumental slab found at Carlisle some weeks ago in the course of some excavations. It is surmised, from two lions and a figure holding a mask which occur on the top of the monument, that it has some connexion with the worship of Mithras; but the figures of the woman and child are curiously modern in style, and are placed in a niche exactly after the fashion of a mediæval Madonna and Child. Mr. R. S. Ferguson promises a full account of this perplexing monument to the Society of Antiquaries shortly. Perhaps he may be able to explain its seeming contradictions.

A NEW group, with a pleasing history, has been placed in the upper corridor of the Bundespalast at Bern. It is the gift of the citizens of Toulouse to the Swiss people in memory of the hospitable reception and nourishment given to the soldiers of the French Army of the East when they were driven by the Germans to cross the Swiss frontier. The group represents a wounded French Mobile Guard sinking exhausted into the arms of Switzerland, personified by a Swiss maiden. The pedestal bears the inscription: "La Suisse recevant dans les bras un Mobile Français. Groupe offert par la ville de Toulouse à la Suisse." M. Alexandre Falguière, of Paris, is the sculptor.

WE welcome the appearance of a further edition, much revised and considerably enlarged, of M. Charles Clément's volume *Michel Ange, Léonard de Vinci, Raphael* (Paris: Hetzel). The book is evidently taking its position as what may be called a standard book, unless the word "standard" is to be restricted to books that are exhaustive and final. To exhaustiveness M. Clément makes no claim, or how, in less than four hundred pages, have discussed the art of the three consummate masters? M. Charles Clément is an investigator, but he is not of those who let years slip while verifying very minor statements; he has too just a conception of what it is to be a cultivated writer and student, not addicted to one small speciality. The generally intelligent reader will not fail to find in M. Clément's book what he wants, and it does not precisely answer in French or English literature to write books by no means for the public, but for a dozen particular specialists. M. Clément's book is for a cultivated public. It presupposes some knowledge on the part of the reader, but it does not presuppose too much. We have followed with very marked interest the section of the volume which the author has devoted to Raphael. The treatment is eminently sane. The comment is throughout criticism, and is never lost in the hysterics of a fervid eulogy. Raphael is no demi-god for the cool French critic, but a facile and gifted artist, in the abundance of whose works a powerful inspiration was sometimes missing, and "whose real genius was his admirable instinct for beauty." Further, it may be noted that the sanity of M. Clément's judgment forbids him to extol the work of either great period of Raphael's life at the expense of that of the other. For this author the Urbinate is alike unique in his practice at Florence and his practice at Rome; and with an equal appreciation the critic pursues the painter from the time of the earliest work which can claim independence of Umbrian control to the latest of that series of Madonnas of which the

Madonna di San Sisto is perhaps the most profoundly beautiful and queenly. This book should find an English translator, just because it is a book for the many—for the busy an invaluable handbook. The sagacity of M. Clément stands adroitly midway between the untempered enthusiasm of the inspired art-critics and the somewhat weary burrowings of exclusive research. Its literary qualities are not of the highest or most brilliant, but neither is it dull and unconscious of the very existence of literary quality at all. On the contrary, the book is executed with that inviting lucidity and exquisite order which, beyond the range of French and English criticism, are, perhaps, hardly to be discovered.

THE death is announced of M. Antoine-Augustin Prévault, the sculptor, in his seventieth year. He was a pupil of David, and threw himself with great vigour into the Romantic movement of 1828. He produced a great number of statues, busts, medallions, and bas-reliefs, many of them for the parish churches of Paris, while specimens of his art are also to be seen at the Luxembourg and the Louvre.

THE *Kunst-Chronik* gave last week a long obituary of Friedrich von Nerly, a German painter who was the youthful contemporary of Cornelius, Overbeck, and the other founders of modern German painting, and who studied under them while they were in Rome. A journey to South Italy directed his taste towards landscape, which he has ever since practised. Nerly never returned to Germany except perhaps on a short visit, since he first left it as a mere boy; and he may almost be reckoned an Italian painter—even his name, originally Nehrlich, having been Italianised. He is specially celebrated for his views of Venice, where he has resided ever since 1837. One of these—a view of Venice by moonlight—was so popular that the painter was commissioned to repeat it thirty-six times. It has also been reproduced in endless variety by photography and engraving. No one, indeed, ever painted so many views of Venice as Nerly—Venice in all conceivable aspects, always Venice. He was, indeed, so well known in the town of his adoption that he almost formed one of its features—at all events, for German artists, who were accustomed to assemble round him at the Café Florian, where every evening this popular old painter was to be found surrounded by an artistic little court. He was president of the German Union, and a public funeral was therefore accorded him, which, it is said, made quite a sensation in Venice.

THE *Gazette des Beaux-Arts* has at last finished with the Universal Exhibition, and now returns to subjects of wider artistic interest. In the first article, M. Charles Blanc criticises the arrangement of the Tribune of the Uffizi at Florence, which, professing to contain only the supreme masterworks of art, and really containing many of these, is yet suffered to retain many other works of doubtful origin and inferior merit. The present directors of the Uffizi hesitate to alter the decisions of their predecessors; but, considering the immense amount of knowledge that has been gained in art matters since the Tribune was arranged, M. Blanc thinks that they are called upon to undertake this responsibility, and by a simple transposition of some of the paintings of the Uffizi to make the Tribune a veritable little treasure-house such as he would fain see as part of every large gallery. "The Arts at the Court of the Malatesta in the fifteenth Century" is the title of an article by M. Charles Yriarte, who gives a vivid picture of the infamous tyrant Sigismond Malatesta, who, after murdering two wives, sought to make reparation by adoring his celebrated mistress Isotta Rimini, afterwards his third wife, whom he caused to be celebrated both by artists and poets. A bust and two medals of her are given in illustration. M. Havard discourses on two portraits by Rembrandt in the Van Loon collection, now passed into the possession of the

Baron Gustave de Rothschild. One of them, a portrait unlike Rembrandt's usual type, is engraved by L. Flameng. It represents a handsome, self-satisfied young man in grand costume. M. Ephrussi, continuing his articles on Dürer's drawing, brings his subject down to the journey in the Netherlands, and the drawings made by Dürer during that time (1520-21). M. Gonse gives some particulars concerning the bust of Filippo Strozzi, which we have mentioned before as having been lately added to the Louvre; and M. Eugène Muntz reviews the new biography of Holbein, by Paul Mantz, appending to the article an etching of the horrible and painful *Dead Christ*, attributed to Holbein, in the Bâle Museum.

THE number of the *Gazette Archéologique* concluding the series for 1878 has just appeared, and we are glad to notice among its plates an engraving of the very interesting piece of archaic Greek sculpture found at Tanagra, in Boeotia, in the early part of 1874. Accompanying the illustration is a short article by M. Albert Dumont, who speaks from a personal inspection of the sculpture in the local museum of Skimatari. The representation is that of two male figures, inscribed Dermys and Kitylos, standing side by side to the front, each with one arm round the neck of the other, and both supporting a kind of entablature which rests on their heads. M. Dumont thinks that the art is a little earlier than that of the oldest of the metopes of Selinus, in Sicily, and in this opinion it is likely that he will obtain general consent. The figures are in high relief, and, according to the inscription on the plinth, this piece of sculpture was erected in memory of Dermys and Kitylos by a certain Amphalkes: 'Ἀμφάλκης ἕστας ἐπὶ Κιτύλῳ καὶ ἐπὶ Δέρμῳ. The first plate of this number of the *Gazette* gives two vases from the Paravey collection, one of which is interesting as being signed by the vase-painter Sosias, hitherto known only, it appears, by an elaborately-drawn vase in the Berlin Museum. In the present instance the drawing consists of a Satyr sitting on the ground, to the front, his knees raised to the level of his throat, and both hands placed on them, recalling, as Baron de Witte, who writes the accompanying article, points out, the well-known silver coin of Naxos. M. de Witte places the vase about the middle of the fifth century B.C.

By an error of transcription it was stated (*ACADEMY*, January 11, p. 39) that "Isaac Ostade was born in 1649 at Harlem, not in 1657 at Amsterdam." It should be, "Isaac Ostade died in 1649 at Harlem, not in 1657 at Amsterdam."

THE STAGE.

The Dramatic List: a Record of the Principal Performances of Living Actors and Actresses of the British Stage. Compiled and edited by Charles Eyre Pascoe. (Hardwicke & Bogue.)

MR. PASCOE's new compilation is on the plan of the old *Theatrical Dictionary* of 1805, which purported to contain biographies of the principal players of that period, "interspersed with numerous original anecdotes." Brief memoirs of some two hundred performers are comprehended in this *Dramatic List*; with, in lieu of original anecdotes, a liberal supply of extracts from the newspapers setting forth and celebrating a variety of theatrical triumphs. Of course these quotations are usually of a laudatory kind, and so far resemble those critical notices of her acting which Miss Snevellicci was wont to cull from the provincial journals and paste into her scrap-book. Mr. Pascoe does not affect to be a dramatic critic, and carefully withholds his own opinions touching

the histrionic personages and performances he enumerates; he accepts responsibility, however, with regard to the selection of the criticisms following in turn each biography. The book is avowed to be in the nature of an experiment, and apologies are tendered on the score of its incompleteness, the compiler hoping in future editions to remedy the obvious imperfections of the present publication. It may be suggested, therefore, that the work is far too redolent of old newspapers; that the judgments cited are often absurdly partial; a feeling of oppression being induced by such undigested masses of hasty and diffuse panegyric. What happens to have been said in the past by the defunct organs, the *Morning Herald* or the *Morning Chronicle*, can matter little enough at the present moment; nor does much interest attach at any time to the ephemeral decisions of divers journals touching plays and players. In the memoir of Mrs. Bancroft it is very unnecessary to narrate and discuss the plots of all Mr. Robertson's comedies; and the chief events in the career of Mr. Boucicault might surely have been recorded without the addition of so many verbose accounts of his dramatic compositions. Such productions as *The Dramatic List* should be valuable as concise registers of fact; Mr. Pascoe has troubled himself too much about opinions that are in truth of little worth. At the same time his industry should be recognised; his book must have involved considerable painstaking, and will certainly have its uses with regard both to the profession it immediately concerns and to the more general public. The compiler hints that his undertaking has not been very fully assisted by those who might be deemed chiefly interested in its welfare; certainly it is strange that the players who are usually so solicitous of fame should not have furthered this attempt to give them a *Men of the Time* all to themselves.

Biographies of the late Charles Mathews, Samuel Phelps, and Alfred Wigan are presented, for those actors were yet alive when Mr. Pascoe went to press with his book. It is difficult, however, to account for the numbering of the late Mr. Edmund Phelps among living performers: he died April 2, 1870. And while there is ample mention of very obscure comedians—who may be classed with that President of the Royal Academy of whom Sir Walter Scott spoke derisively as among the "celebrated people whom nobody ever heard of"—many artists of distinction are left altogether unnoticed. To Mr. Wigan's memoir should be added some account of the career and theatrical services of his wife. Of our operatic performers Adelaide Kemble alone obtains enrolment on Mr. Pascoe's list. If singers are to be counted among actors and actresses, biographies should be furnished of Mr. Sims Reeves, Mr. Santley, and Mdme. Bodda-Pyne, to name no others. And why should there be omission from the list of Mr. Walter Lacy, who, although retired from active service upon the stage, still instructs the operatic pupils of the Royal Academy of Music in elocution and theatric art? Mr. Pascoe notices a nephew of the late Frederick Robson but does not a son

of that eminent comedian still survive? The book, by the way, affords abundant evidence of family or hereditary disposition for the profession of the stage. The Farrens and the Fishers have maintained their connexion with the theatre during four generations. The names of Kean and Macready have disappeared from the playbills; but the Kemble family finds a representative in Mr. Henry Kemble, an actor of genuine humour at present attached to the Prince of Wales's company, and Mrs. Scott Siddons is known to be the great-granddaughter of John Kemble's sister, England's most celebrated actress. DUTTON COOK.

MUSIC.

THE Borough of Hackney Choral Association gave its second subscription concert at Shoreditch Town Hall on Monday. As usual, the programme contained some pieces seldom heard in public. These were Handel's Chandos Anthem "O praise the Lord with one consent" and Mendelssohn's 114th Psalm—one of the grandest of the composer's choral works, and one in which the choir was heard to special advantage. The second part of the concert included Mozart's "Jupiter" symphony, a part-song by Benedict, Beethoven's trio "Tremate, empj, tremate," Fanning's "Song of the Vikings," and Rossini's overture to the *Siege of Corinth*. The soloists were Miss Annie Marriott, Mr. Frank Boyle, and Mr. Frederic King—all pupils of the National Training School of Music, South Kensington, each of whom produced a most favourable impression. The third concert will be given on March 10, when Dr. Bridge's oratorio *Mount Moriah*, Schubert's unfinished symphony in B minor, and Mendelssohn's *First Walpurgis Night* are to be performed.

THE Philharmonic Society has issued its prospectus for the coming season, which will extend from February 6 to July 2. Eight concerts will, as usual, be given, and the programmes of the first four are announced. The only important novelties promised in these are Brahms's second symphony, and the final scene from *Die Walküre*, which Herr Henschel is to sing at the second concert. We regret to see that the society adheres to its practice of giving two symphonies at each concert. For the average hearer far too great a strain on the attention is involved in having to listen to two such works in addition to a concerto and two or three shorter pieces in one evening. The artists already engaged for the concerts are Mdme. Arabella Goddard, Herr Joachim, Mrs. Osgood, Miss Thursby, Mdme. Patey, and Herr Henschel. It is hoped that Mdme. Schumann will be able to accept an engagement for the fourth concert.

THE Lower Rhenish Musical Festival is to take place this year at Aachen (Aix-la-Chapelle). Beethoven's "Missa Solennis," Schubert's symphony in C, Schumann's symphony in B flat, and Bruch's "Lied von der Glocke," are to be the chief works produced.

THE *Neue Zeitschrift für Musik* announces that Wagner has completed the score of his *Parsifal*, and that the pianoforte score, which is being prepared by Herr Kellermann under the superintendence of the composer, will shortly be published. It states that the production of the work at Bayreuth is definitely fixed to take place in 1880.

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ERRATUM.—The name of the author of *The Gladiator* (C. Kegan Paul and Co.), wrongly given in our last issue, is Martha Macdonald Lamont. The illustrations are by H. M. Paget.

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